

STAGE
SCREEN

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INSIDE FACTS

Of Stage and Screen

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No. 22

WARNERS TO BLAZE PATH OF TELEVISION THEATRES

SEE INDES AS SOLUTION FOR IN-RED SPOTS

The independent picture producers of Hollywood are still sitting idly in their offices in the vast majority, but recent developments have brought about a spirit of optimism among them that soon the indes will be back in the saddle they once rode.

"Before the end of 1930 there'll be as much independent production in Hollywood as there ever was," one of them claimed this week. But he did add as an after-thought: "That is, presuming that these present hard times let up and money begins circulating again."

The indes feel their game got a big boost at the recent and current conventions of the big companies. A big trend of thought at these meetings was that the independent theatres, representing some 30 to 50 per cent of the returns on pictures, must be saved. But just how this was to be done wasn't set forth, and the indes see themselves as the salvation bringers.

Must Maintain Price

"The big studios can't afford to let their expensive pictures play in these houses for a song," is the expressed opinion. "If they start that, the good second run stands will begin to squawk. Nor can they possibly furnish them at the old prices to the better grade and on down among the independent theatres. The cost of talkies has increased the outlay on the films so greatly that they have to get more rent for them, or else write them down in red."

"Nor will the percentage plan be the solution. That will adequately meet the demands of certain of the houses, but not of all, by any means. Many and many a house is operating on so narrow a margin of profit that a percentage booking, if it took a nosedive, would incur a loss for the house that it would take a long time to make up again."

Answer Is Indes

"The answer is the independent producers. They can turn out product that is just the tonic for the class of houses to which they cater, and yet which is turned out

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Irene Noblette
CELEBRATED COMEDIENNE

This Week
R-K-O Theatre, Oakland

Next Week
R-K-O Theatre, Los Angeles

OPPOSITE HUSTON

Max Hart's plans to produce a British play in L. A. didn't seem so hot this week. Former glowing announcements of plans were changed to read "No information at all."

Kay Francis has been cast for the role opposite Walter Huston in "The General," which Rowland V. Lee will direct for Paramount.

With French and German casts now in rehearsal, Jacques Feyder, French director, is preparing to film "Olympia," which will be made by him in both German and French at Metro-Goldwyn-Mayer studios.

TIP-OFF SAYS JUMP PLANNED ON OPPOSITION

Warner Brothers will be the first of the major film-producing and theatre-owning interests to launch the television theatre, according to an inside tip given Inside Facts this week.

While, of course, no official confirmation is forthcoming at this time, the tip-off is lent credence by many persistent reports and contributory facts.

It is declared in usually well-informed quarters that Warners are planning to expand their radio broadcasting activities in a big way in advance of the release of television.

Get News Patents

They have never hesitated to use their present broadcast facilities in furtherance of their film product, and in their exhibitor war with the Fox interests they broadcast the statement that Warner Brothers pictures would not be presented in West Coast theatres, following it with the statement in Inside Facts that it was their policy to pioneer on the air as well as in picture production, and that their new theatre building program called for a house-for-house match with Fox holdings.

Since then Warners have acquired the Nakken patents, which include methods for broadcasting sound and for recording on film, methods which do not conflict with those patented by the electrical trust supposed to control all such activities.

To Use Performers

Approximately 55 per cent of the stock of the Columbia Broadcasting Company is said to be owned by Paramount, whose alliance with Warner Brothers has long been removed from the field of speculation, and current reports have it that Warners are quietly seeking to pick up what is available of the remainder of the stock.

It is being freely stated that Warners see no reason why they should not be able to make more use of high-priced performers now under contract, but not always engaged in making pictures, and it is the intention to use them more regularly on broadcast programs. They see no reason, either, it is said, why they should not be able

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YOU'LL SEE IT IN FACTS

BEAUTIFUL-BUT-DUMB DAYS FADE

SHEARER PICTURE TOPS RECORD OF GARBO'S 'CHRISTIE'

Warm summer weather gets the chief blame for general declines of picture house grosses in Los Angeles, the one lone and brilliant exception being Norma Shearers "The Divorcee" at the Criterion, where the opening week's take of \$30,911 established a new high record for the house, beating Garbo's "Anna Christie" by over \$2400.

Loew's State was three thousand below average with a gross of \$29,279 on "Lady of Scandal" with F. & M. "Brunette's" idea in support. Carthay Circle declined to \$17,857 for the fourth week of "All Quiet on the Western Front," which, however, is no more than a normal drop for a run picture, and still above house average.

MacCormack Drops

John MacCormack's "Song o' My Heart" declined again to \$15,978 at the Chinese in its fifth week with only a few days more to run. "King of Jazz" brought \$6161 to the Boulevard, better than many recent showing but still below former averages.

"The Benson Murder Case" brought \$9834 to the Egyptian, \$2000 below house average.

The two Warner Brothers houses were considerably off. The Hollywood grossed only \$13,900 with "Dumbbells in Ermine," and the Downtown attracted only \$13,200 with "Second Floor Mystery."

Par Hits Low

The Paramount also was off, with a gross of \$19,000 for "Devil's Holiday," the lowest take so far this year. The United Artists, for the nine-day run of "One Romantic Night," chalked up \$18,000. Weaver Bros. & Elviry helped the film "Rich People" at the RKO to draw one of its best of recent weeks with a gross of about \$18,500. First week of "Cuckoos" at the Orpheum started off at about \$17,500 and went into its second week apparently gaining strength.

INDEX SOLUTION TO IN-RED THEATRES

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for so small a cost, comparatively speaking, that a theatre can book it for little and write down a neat profit."

The indes, by and large, seem to think that he talks threw an unduly prolonged scare into their former financial sources, and that when the field opens again it will open with a rush, with money plentiful. The only alternative to this, they declare, will be for the big companies to have subsidiaries making "quickness" under indie principles, and this is hardly likely.

And so, though still 99 per cent idle, the indes are far from being drowned in pessimism at the present time.

HOOD AT PRESIDENT

George Hood, former manager for Henry Duffy at the Hollywood Playhouse, has been appointed to succeed Ira La Motte at Duffy's President Theatre in Los Angeles. Hood is widely known in the Pacific Northwest, having been manager of the Metropolitan Theatre in Seattle, roadshow house, for many years, and a leader in the theatrical circles there.

HOWE GOES EAST

M. D. (Doc) Howe of the Fox West Coast Theatres, left for New York for six or more weeks. Howe will take charge of the New York office as well as the one in Los Angeles.

TROUPERS' MEMORIAL

The Troupers' Club has planned a memorial service for Memorial Day, scheduled for 3 p. m. in the Green Room of the Club at 1634 El Centro, Hollywood. The Troupers' choir and Frank Lindley and Emily Lindsay, soloists, will provide appropriate music. All troupers are invited.

Glimpses Seen By the Office Pick-Up Man

Sign on Main Street Theatre—"Hundred Per Cent Talk—Wise Girls" . . . George Hood moving his baggage downtown . . . Andy Wright back in his office . . . Charlie Kurtzman in town . . . left at once for S. F. . . Marco Hellman riding on a street car . . . Chester Bennett talking to the president of the Bank of Italy . . . Glen Dolberg discovered in his office on the Sabbath . . . not dead but sleeping . . . Jack Tillman back from an auto tour . . . and saying he needs a vacation . . . Ed Rowland playing the host.

Eddy Eccles wearing a bright smile . . . Frank Whitbeck wearing a surprised look . . . Bill Knotts among the missing . . . R. D. Whitson blowing in . . . the press blowing out . . . Benny Benson parading a nifty grey suit . . . C. C. Pettijohn departing eastward . . . Harley L. Clarke looking them over down at Vermont and Washington . . . feverish activity following . . . Bill Tellack out here with Mitchell and Durant.

Robert T. Haines entering a cut-rate drugstore . . . Al Santell crossing the M-G-M lot wearing a beret and carrying two shotguns . . . Eddie Quillan looking satisfied after a noon-time repast in the corner combi drug-and-eat shoppe . . . Snitz Edwards all diked out for Spring . . . traveling the Boul' . . . Jimmy Gleason playing target for a knife-throwing ZaSu Pitts . . . David Mir, impresario of a beauty parlor, getting a kick out of "June Moon" . . . Lawrence Grant at the same performance . . . Jim Tully in his new Packard . . . Francis X. Bushman telling about his recent illness.

Wesley Barry signing his third contract for Tiffany talks . . . Al Herman striding the Darnour quarterdeck while thinking out twists for his next McGuire . . . Joe Rock in, around and about the U. lot.

Bunch of Westcoasters in to see Harley L. Clarke . . . A. M. Bowles of San Francisco . . . Floyd Maxwell of Portland . . . Earl M. Crabb of Seattle . . . William Steege of Montana . . . Rick Ricketson and Gus Kohn of Denver . . . Elmer Rhoden, M. B. Shanberg and Howard Jameyson of Kansas City . . . and Tom Reed of Saint Louis. . . He won by a Shade . . . Had an Ace in the hole . . . Slow motion on that one.

EGAN SHOW FOR ROAD

The Brown and Forrest production of "For Cryin' Out Loud," now in its seventh week at the Egan Theatre, is slated for a road tour after the close of its local premiere, the date of which has not yet been set but is expected to be somewhere around June 15. The tour will set out northward and will continue as far as business warrants. The producers have not given consideration to a successor for the Egan as yet.

'MAGDALENE' CAST

Cast of Al Rosen's production of "Molly Magdalene" includes Wayne Gibson, Crane Wilbur, Jack Egan, George F. Hays, John G. Fee, Ethan Allen, Georges Renavent, Theodore Adams, Cornelius Keefe, Mary Alden, and Shirley Ann Claire. Crane Wilbur, who wrote the show, will stage direct it. The play is in rehearsal now for opening at the Mayan June 30. Probably it will have a three-day try-out out of town.

SULLIVAN IN 'CAPRICE'

Fred Sullivan, who has been casting numerous legit shows in recent months, has himself been cast for a part in "Caprice," in which Fay Bainter will star. The show is due to follow "The Outsider" at the Belasco.

WARSHAUER WEDDING

Allan G. Warshauer, advertising director for the Paramount Theatre, will marry Claudia Goldberg, daughter of Jesse J. Goldberg, general manager for the Van Buren Film Corporation, next Sunday, June 1. The ceremony will be at the Beverly-Wilshire Hotel, with Rabbi Edgar Magnin officiating.



GLADYS MURRAY

Former Dancer—N. Y. Winter Garden and Geo. White's Scandals

in Hollywood Now

as

"Directress Children's Department"

Bud Murray School for Stage and Screen

In Hollywood—Now

By BUD MURRAY

"Foo-Yung" dang, you sabbee? and "Parley you" no speak English, in other words, the foreigners win, after having witnessed two openings, one Mei-Lan-Fang, and the other Maurice Chevalier; we confess we had more entertainment and understood more than in some of the shows witnessed in the past year in English. Both marvelous showmen and real artists. Will just mention a few notables who spoke to us (said get out of my way): Sam Goldwyn, Irving Thalberg, Mary Pickford, Jack Pickford, Adolphe Menjou, Billie Burke and Wm. Gibbs McAdoo, whom we had brushed by around the year 1900 in N. Y., when the first Subway train was launched, and we got on it at 28th street and 4th avenue and rode as far as 34th street. You remember Mr. McAdoo was the engineer for that marvelous achievement, and they all in Hollywood Now.

Other just as well-known persons whom we worked for or with, or knew them when, were Bryan Foy, head man at Warner Bros.' short department, who was our bunkie about 1918, when he wore a Navy uniform, on and off, mostly "off." No, we were in the Army. Syd Algiers, manager of the Mayan and Franklyn Warner Productions, whom we worked for, in "Oh, Susanna," which we recently staged, and his old side kick, Maurice Wakeman, Mr. Warner's best friend and chief "worry" man. In our same row Mr. and Mrs. Archie Gottler (Peggy Mitchell, formerly a Winter Garden show girl), and our former boss, Mr. Sid Grauman, and his chief booker, Bill Perlberg. There is Florenz Ziegfeld and his son, Eddie Cantor, and we will take a chance and say Follies and Winter Garden in the same breath (sue me). Imagine these are just a few we chanced to see, and they are all in Hollywood Now.

After the Chevalier opening, naturally to the cream of Cafes, the George Olsen Club, with Sid and the Mrs. and Maurice and his girl friend and Mrs. Murray, and then bumped into Ben Bernie, a good band leader, too—Ben was great in the Chevalier show. We have to say when he was at the Winter Garden. Over to the right Mr. and Mrs. Eddie Kane (Madeline Levine, a former Winter Gardenite), and smiling Arthur Lake (our pupil), dancing with a peach. "Fatty" Arbuckle looking the Olsen Club over, and possibly "day-dreaming" what might have been. George Olsen stopping at the table for a few minutes' gab, and he is a real charming host. You have heard enough of what a marvelous place he has. Well we double it, "in spades." Lew Cody looking fine, even Lew takes us back to the

10-yr. celebration we ran at the Winter Garden and Lew was on the bill "and how." Another ex-Winter Gardenite, Miss Ethel Bryant, sister-in-law to Mrs. Sidney Mitchell, all spruced up, and right there in the front line and doing specialties, was that charming Phyllis Soule, who worked for us in the Carroll Revue, and more recently, did the first exhibition of the ballroom version of the "Sacramento Packet," which we created in "Oh, Susanna." Phyllis is quite busy these days. "Who was that gentleman I saw you with last night?" Let's give you the low-down on a real comedian, who is now in the Angelus Hospital, and whom we spoke to on the telephone, George Moran of Moran & Mack, "The Two Black Crows." The first crack out of George was, "Say, Bud, in that column 'In Hollywood Now,' say that my first operation was a flop, but the second spot is o. k." Also George has registered a kick, saying the billing at the hospital is "Angelus Hospital with George Moran," and if it isn't rectified he is getting out of that "jertn" in 10 days. Let's hope he gets out. If you know George, be sure and give him a ring on the phone. It's tough to be a funny man and tell jokes to a nurse. Yes, George and the rest of them are all in Hollywood Now.

Jumping to Friday at the Hollywood Legion, cannot help but notice those two PALBROTHERS (as it should be), Eddie and John Quillan, who were at the RKO when we were staging prologues there, and right back of the boys is our sincere friend and ex-boss, formerly at the RKO Hillstreet, Mackin Megley, who is at RKO studios now in Hollywood. Notice that there are many Masquers present at the Friday nites now. Do you know why? There is no "Masquers Revel" to worry about until the Fall. There is Sam Hardy, Ben Bard, Ray Hallor, Conway Tearle, Harry Gribbon, Robert Woolsey, Bert Wheeler, Joe E. Brown, Allan Hale, all in Hollywood Now. Noticed another newcomer, a real juvenile, brother of Joseph Santley—yes, sir, Fred Santley, who takes us back to "When Dreams Come True," about 1915. Bert Wheeler in the stadium, was with that, too. Look at another funny man, Ted Healy, who naturally was in "our" Winter Garden, when we were stage directing there. Right alongside is Harry Delf, that young writer, dancer, actor, producer; another George Co-han, and back of us our "boy friend," Tommasio Patricola, who was so excited at the fites he threw peanuts at us. You know what a dancer he is, well he takes us back (Continued on Page 6)

NON-PRO 'FINDS' THING OF PAST IN TALKING PICTURES

With the biggest signing orgy in its history transpiring during the last two years, Hollywood has not signed a single non-pro "find" who has managed thereafter to get anywhere in pictures.

Or, as expressed by one authority, for the first time in its existence the screen apparently has become a closed proposition for the profession, with the days past when movie stars were made out of waitresses, society girls and such-like whom some director happened to see in his wanderings and spotted for a "type." Those beautiful but dumb times are gone forever, according to the prevalent belief.

The big "finds" of the year have all come from the stage, from within the movie industry itself, or from some other entertainment field. Lew Ayres, a musician, Ruth Chatterton from the stage, Claudette Colbert from the stage, Ukulele Ike Edwards from vaudeville, Jack Oakie from the stage, Marie Dressler from the stage, and so on innumerable, on down to the kid ranks, with Davie Lee from a movie family, Mitzi Green from vaudeville, Leon Janney, a youngster with years of movie experience, etc. To print the complete list of the "finds" for pictures is impossible due to its length, but looking it over it will be found to be 100 per cent professional. King Vidor attempted to crack non-pros into movie prominence with his all-colored cast "Hallelujah," but the blaze of glory was brief. A couple of non-pros got a break in John MacCormack's "Song of My Heart," but if they'll get anywhere remains to be seen.

Grounding Needed

A charge formerly denied with vigor by the industry, to the effect that comparatively brainless people could be puppeted by directors to satisfactory fan reaction, is now admitted, in these times when the screen has progressed to more exacting demands. And the fact that this was so is further evidenced by the fadeout which some glorious silent-day stars have done, now that directors cannot guide them across the screen step by step.

A thorough grounding is now needed in many fundamental branches of show business, whereas formerly a "star" could get by with a minimum ability at mugging and silent emotionalism. Voice culture, correct enunciation and pronunciation, an ability to emotionalize speech and many such-like attributes of the acting profession are requisite. But even more important than all of these is the ability to have a mind trained to function with agility at harmonizing speech and action. And that's something which non-pros are very unlikely to be able to do smoothly.

Limits Narrowed

Despite the big inrush from New York, the movie field is already narrowed down to limits it never felt in the old days. Those who have proved a talkie ability above average are in constant demand, and new names on the talkie screen, except such as are drafted from the stage, are few and far between. And each experience with an untrained person cinches the idea that sticking a non-pro or poorly trained pro into a cast is better than a 50-50 bet for poor film in that spot.

The new demands are expected to virtually end the old extra route to stardom. Not since the talkies has a director walked down the extra line, spotted one of them with a "You're just the type," and thereupon launched a new name toward marquee lights.

Further Squeeze-in

The field is expected to further narrow when the song-and-dance films get their final quietus. Already the deathknell of reyes has sent many a person scurrying back to N. Y. vaude booking offices, and many more are expected to follow when the screen goes 90 to 100 per cent dramatic, which is sure to occur.

GIVE A 'HOWDY'

The Public system is in effect at the Paramount Studios, and a telephone call brings forth, "Good afternoon, Paramount." Quite a pleasant surprise after what you get at some of the other studios.

KURTZMAN TO GET BIG FOX POST

2 NEW PRODUCERS TO ENTER LEGIT FIELD HERE SOON

Two new legit producers are due to enter the local field soon, both of them being virtually set in plans for their initial offerings.

George Sherwood, who is already well known in local theatrical circles, opens "A Man's Man" at the Figueroa Playhouse a week from Friday (June 6). Boyd Agin will be stage director, and in the cast will be Patsy Ruth Miller, Dwight Frye, Vera Lewis, Mae Busch, Arthur Rankin, Harold Kinney, Frank Dawson, Sheila Mannors and Laurette Bullivant. The play, which is by Patrick Kearney, ran for eight months in New York. Frye is of the original Broadway cast.

It is understood that this is the first of several productions planned by Sherwood for Los Angeles, with prospects for sending them on the road following their local runs.

Lawyer To Produce
The planning of the new producers second to start production here is Dr. Roth Bennett, D.C.L., LL.B., practicing attorney and special lecturer on law of the University of Southern California.

Roth, who prior to entering the legal profession, played with some of the big names of show business in legit shows for several years (he worked his way through Yale by his historic earnings), will present melodrama with a religious twist at the Hollywood Music Box. Title is "The Glory Declared," and Roth, who wrote the piece, will play the leading role. This first show will be followed by other productions, Dr. Roth declares, and has plans for taking some of them, including "The Glory Declared" to New York. If he does so, he will take the principals of the L. A. show east.

Rehearsals Starting
Rehearsals are to start next week, under the stage direction of Walter Gilbert, who was with Duffy for several seasons. This show is the first legit production for Roth, his former offerings having been on Chautauqua and in college dramatic and other amateur circles.

Last summer Dr. Roth gave a special course in motion picture law at U. S. C.

PARAMOUNT'S NEXT PROGRAM BIGGEST

Paramount will make 243 pictures, a 60 per cent increase, during the new season starting August 1. The program calls for 65 all-talkie feature-length productions.

The increased productivity is particularly strong in the short-subject division. Here there will be 18 screen songs, 18 talkartoons, 12 pictorials, 104 one-reel acts and 26 two-reel comedies. The news department, which has discarded silent prints entirely, is also extensively augmenting its output with 104 issues of Paramount Sound News, or double the number issued last year.

This is the most ambitious production schedule ever undertaken by Paramount.

WITH OPERA CO.

The Blanchards have placed six voice students with the Ferris Hartman company which is to produce Victor Herbert opera at the Shrine Auditorium, beginning July 7. These students are Evelyn Hayes, Catharine Blanchard, Bob Gilbert, Ralph Waddell, Ann Preston and Yolanda Patti.

RYAN RE-ELECTED

James Ryan was unanimously re-elected president of the Catholic Motion Picture Guild at the meeting of the organization May 26. Johnny Hines, John J. Gain, C. E. Sullivan and James Gleason were elected vice-presidents, and May McAvoy was elected treasurer.

Now What'd'ye Make of This, Dr. Watson?

This one went over the switchboard of the Mason Theatre, where the English company of Colbourne-Jones is holding forth.

A certain party was trying to trace a Hollywood producer, and at last after much phoning was told the man might be found at the Mason Theatre, where he had gone on business.

So the c. p. called the Mason, and asked to speak to Mr. Blank. A very British voice answered: "Mr. Blank? Mr. Blank? I don't know the gentleman."

"He ain't a gentleman," the other persisted. "He's a producer."

BIG NAMES AID IN LANGUAGE BATTLE

The cause of "Friends of Latin America" has been taken up by a distinguished body of civic and business leaders in Southern California.

The opponents of the "improvised purists of the Spanish language in Hollywood," in their fight to compel producers of Spanish language pictures to use the idiom of Latin-America rather than the Castilian mode of speech, and so meet the demands of 90 per cent of the Spanish picture market, have been offered the support of the Los Angeles Chapter of the Pan-American Society.

Charging that the short-sighted Castilian policy dictated by a coterie of old country actors may bring about a boycott of Hollywood productions by South American countries, the "Friends of Latin America" society has made strenuous efforts to convince producers of the justice of their position, and in so doing has attracted the sympathetic attention of the Pan-American group, a powerful body whose influence cannot be overlooked.

Among the members of the Los Angeles chapter are: William Eric Fowler, president; Dr. John Willis Baer, banker of Pasadena; E. M. Boddy, L. A. Daily News; John Bullock, department store magnate; A. C. Hugg, of the Southern Pacific Co.; Herbert Ivy, Stewart McKee, Orra Monnotte, John G. Mott and Charles Toll, Los Angeles bankers; Clarence H. Matson, L. A. Chamber of Commerce; John C. O'Laughlin, of the Copley Press; James B. Rickard, postmaster of Santa Barbara, and Asa V. Call, Walter Gordon Clark, Colonel Cook, Howard Davis, Burt Edwards, Colonel Fowler, Daniel G. Grant, Wm. M. Garland, Raphael Herman, William Lacy, W. D. Longyear, Robert Marsh, John S. McGroaty, E. A. McCarthy, Ernest C. Moore, W. W. Mines, Edwin A. Meserve, Wm. J. O'Brien, W. L. Pollard, P. D. Rowan, General Story and Russell MacD. Taylor, all prominent civic, financial and business leaders of Los Angeles and vicinity.

CAST OF "LAST MILE"

Cast of the Louis O. Macloon-Lillian Albertson production of "The Last Mile," to open at the Majestic June 2, is as follows: Clark Goble, Edward Woods, Russell Hopton, Paul Fix, Kingsley Benedict, James Gordon, Bruce MacFarland, Earl Dwire, John L. Johnson, V. Talbot Henderson, George Hoffman, George Lamont, Mike Spooner, Hernando Rodriguez and William Wagner.

IS UNDERSTUDY

Florella Fairbanks, niece of Doug, has been chosen to understudy Margaret Perry for the feminine lead in Brock Pemberton's "Strictly Dishonorable," now at the Biltmore, and will probably succeed Miss Perry when the latter leaves for London to play the same part there.

GETS COMPLIMENTS

Harry Wenger, who takes all of the Fanchon & Marco Idea photographs, has been getting a number of letters regarding the striking lobbies he puts out in all of the Fox West Coast theatres.



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IRENE NOBLETTE IN L. A. NEXT WEEK

Irene Noblette, whose picture appears on page one of this issue of Inside Facts, is getting a unanimously enthusiastic response from critics and public on the west coast, which she is now playing over the RKO time. She appears next week at the RKO Theatre, Los Angeles, with Henry Santrey's "Soldiers of Fortune."

Miss Noblette has a baby-pipe voice and a comedy ability which likens her to Ray Dooley, whose popularity she is duplicating, and then some.

Santrey chose the comedy team of Ryan and Noblette after months of search for the laugh punch to his "Soldiers of Fortune."

Miss Noblette is already well known to films, having made several shorts in the east, and while booked solid for the RKO, is on the receiving end of film offers, which she will look over while in Los Angeles. She is a natural for the comedy wallop for pictures.

50 FEATURES ON M-G-M PROGRAM

During the coming season, starting August 1, fifty feature pictures will be on the Metro-Goldwyn-Mayer program. Thirty of the new-season productions will serve as vehicles for stars, Greta Garbo, Lon Chaney, John Gilbert, Norma Shearer, Lawrence Tibbett, Marion Davies, Ramon Novarro, William Haines, Joan Crawford, Marie Dressler and Polly Moran. New star personalities will be presented, among them Grace Moore of the Metropolitan Opera and concert stage. Jack Buchanan will also be featured in new-season releases.

All Metro-Goldwyn-Mayer productions will be in dialogue form, with some silent versions. Many will be produced in several languages.

Several of the new-season productions are already finished, or practically so.

Twenty-three of the new-season pictures are adaptations of books or plays, among them "The Merry Widow," "Naughty Marietta," "The World's Illusion," "The New Moon," "Jenny Lind," "Trader Horn," "The Bugle Sounds," and "Good News."

Greta Garbo will be seen in at least three productions during the coming season, the first of which will be "Red Dust."

Reports say Harry Ellis Reed has again been chosen to direct the Pilgrimage Play, which opens at the Bowl in August. Ian MacLaren will play Christ again, it is understood.

He Knows His Onions When He Gets Bite

There's a writer who lives up in the Hollywood hills, and how he manages to eat is one of the mysteries of Speakieland. Best bet is his rations are herbs he picks up in the hinterland.

Recently he presented a one-act sketch to the producer at a small, arty theatre, and it was accepted. It was also agreed the writer was to play the leading part.

"It's not expensive," the writer told the producer. "It won't cost much."

"I don't care about expense," the other replied, "so if you want to build it up, go ahead."

Which the writer straightway proceeded to do—by writing in an added scene wherein he was called upon to eat a full meal.

EL CAP IN LEAD OF TEPID SESSION

Bert Lytell's "Brothers" at the El Capitan led an indifferent week in legitimate boxoffice returns with a gross of \$6100 for its opening week. First week of "Elizabeth Sleeps Out" at the President grossed only \$3800, a light take for a light offering which gives way Sunday to "The Whispering Gallery." The Hollywood Playhouse was dark following the close of Henry Duffy's tenancy, reopening last Saturday with "June Moon" under Ed Rowland's banner and drawing a nice business.

The Colbourne-Jones company of English players at the Mason grossed \$7000 with Bernard Shaw's "Arms and the Man." Third week of "Strictly Dishonorable" at the Biltmore was fairly well up to the previous week of \$12,000, and is scheduled to close at the end of its fifth.

"For Cryin' Out Loud" at the Egan Little Theatre declined a couple of hundred to a gross of \$1200 for its sixth week; still going. The second week of "Going Home," Civic Repertory Players production at the Hollywood Music Box, grossed around \$4000, a summer weather average.

George Fawcett's "The Great John Ganton" chalked up a gross of \$5500 for its first week, a little better than expected, and carries on, with no close date set yet and no successor decided upon. The Mayan is dark, preparing for the Franklyn production of "Decency," scheduled for June 2.

The Figueroa Playhouse is dark, and the Orange Grove (Actors) is housing a company of Yiddish Players.

A. C. A. OFFICES MOVED

The Academy of Motion Picture Arts and Sciences has moved its executive offices to the second floor of the Hollywood Professional Building, 7046 Hollywood Boulevard. Recent expansion in the size of the Academy staff is the reason. The Academy has retained the lounge in the Roosevelt Hotel for meetings and film exhibitions.

MOZART AT MEETING

Fred Mozart, known to old-timers of vaudeville as of the team of Fred and Eva Mozart, Original Snow Shoe dancers, now chicken farming on the Mozart Ranch, Los Gatos, Calif., is coming to Los Angeles as a delegate to the I. A. T. S. E. convention, and is looking forward to renewing many old acquaintances at the Hotel Alexandria between May 30 and June 10.

COMPLETE CAST

Tiffany has completed casting for "Why Marry?" with the following: Glen Hunter, from the New York stage, who is doing his first talkie; Vera Reynolds, in the leading feminine role; Paul Hurst, Robert Randall, Dorothea Wolbert, Arthur Hoyt, Harry Todd, Sam Hardy, Charles Sellon, Nita Martan and Tom London and Eddie Chandler in a couple of choice bits. Frank Strayer is directing, and production is due to start this week. Scott Darling wrote the script. First scenes will be at the Grand Central Terminal in Glendale.

SLATED FOR JOB AS ASSISTANT TO ARTHUR IN N. Y.

The presence of Charles E. Kurtzman, Pacific Coast division manager for Public in Los Angeles, this week failed to gain confirmation of the report that he is to join Harry Arthur, general manager of Fox Eastern Theatres, as personal assistant to the newly appointed head of the vast theatre chain. However, advices to Inside Facts are positive that the young theatre exec is slated for this responsible post.

It is not yet official that Kurtzman is leaving Public, though it is understood from authoritative sources that he has tendered a resignation which makes him available for other duties next week. Kurtzman answered the Inside Facts inquiry by stating he was due in New York early in June for an "important conference."

Kurtzman has been physical operator of Public Coast properties for the past year and a half, during which time he has made an enviable record. His new post with Fox is one of the most important in the eastern theatre field and will offer greater opportunities than he has yet had. Though a comparatively young man, being in his early thirties, Kurtzman is a veteran showman, having come into the theatre business directly from the newspaper business ten years ago. He has made countless friends on the Coast with an "open door" policy to all callers, and should prove well suited to his new work.

It is reported that Herman Wobber, general representative of Paramount-Public on the Pacific Coast, gives up his theatre duties this week to assume the post of general manager of distribution for the entire western territory for the company. Wobber, who is one of the pioneers of the Paramount organization, is on the board of directors and has had a brilliant record in distribution for fully 17 years. The announcement of his new post is said to have been made by Sidney Kent at the convention in San Francisco last week. It is understood that Wobber was urged to accept the new post at the personal request of the P-P head, who has been one of his most intimate friends since the early days of the company.

SIGNS BUD MURRAY FOR L. B. STRAND

W. F. Meyer, owner of the Strand Theatre, Long Beach, has signed Bud Murray, N. Y. and L. A. stage and dance director, formerly of N. Y. Winter Garden and RKO Theatre and Grauman's Chinese Theatre, to stage dances and ensembles for the theatre.

Meyer also signed Tut Mace, a Bud Murray pupil and protege, to head a unit of the Bud Murray California Sunbeams. The Sunbeams will be the steady lineup, with a weekly change of program. This is the second unit of Sunbeams now in actual rehearsal, the first being in a Fanchon and Marco Idea opening early in June and featuring "The Bud Murray Dancers." The third "Sunbeams" unit will commence rehearsals June 1 and will be a combination ballet and tap side for a theatre in Los Angeles. Applicants for this third unit are being interviewed at the Bud Murray Studios by Prof. Rost, head of the ballet department, and Bud Murray.

TO START FOURTH

National Players, Ltd., are due to start on their fourth talkie production in about two weeks, at which time John R. Freuler, president, will return from a trip to New York. Third of the pictures, "Firebrand Jordan," is now being cut. It was directed by Al Neitz, who also wrote the story for it. Richard Henry Taylor supervised. All shooting was on location, with the exception of interiors, which were shot at the Fowler studios. Twelve pictures are on the N. P. schedule.

Picture Reviews -- Previews -- Shorts

'HELL'S ANGELS' CADDO PICTURE (Reviewed May 27)

In this picture all the 'credit' is due Howard Hughes for spending his \$4,000,000 to back up the courage of his convictions, and to the silent actors, the cameramen and the air pilots. As for the film, it seems to lack any real story, but if a person is interested in air pictures and war, he will do well to see it. The photography in the air is the most spectacular and daring piece of work we have seen, thanks to the daring cameramen and air pilots.

From an exhibitor's viewpoint, this picture will sell mostly on its air photography, and on exploitation on the \$4,000,000 allegedly spent and the three years consumed in making it. But it certainly doesn't, in our opinion, look good for long at a \$2 top.

One good feature is the German language spoken in German scenes without all the red tape of explaining it. People seemed to understand without long explanations.

The outstanding actors are Ben Lyon and James Hall, who are very natural. A scene where Hall (Roy) kills his brother Lyons (Monte) is great. Also Lyons' other dramatic outburst in the air pilots' quarters was greeted by a round of applause from the crowd of world premiers.

But always we get back to the superb direction of air formations and to the equally superb photography. Again we say to the silent actors, cameramen and pilots, goes all the credit of this one. Everything else is secondary.

Bud Murray.

'THE DEVIL'S HOLIDAY' PARAMOUNT PICTURE (Reviewed at Paramount Theatre)

With his "Devil's Holiday" added to "The Trespasser," Edmund Goulding leaves absolutely no dispute that he is one of the great dramatic directors of the talking screen. His power to bring situations to a tremendous tenseness, and yet hold an absolute naturalness which keeps human interest equally sustained, is a feat which few have duplicated.

One of the features of "The Trespasser" was the superlative work done by the entire cast. This feat occurs again in "The Devil's Holiday," making it obvious that it is no mere chance. Goulding's power of direction obviously has the effect of bringing players to a high perfection which they lose in less skillful hands. This ability runs through the entire credit sheet but it is most notable, in the current offering, in the case of Nancy Carroll. It is distinctly a different Nancy, and one who turns from "Sweetie" and "Honey" to great dramatic prowess. If she keeps up this pace she is due to rank in the topmost ranks of power.

The story is an original by Goulding and in a way it is a dressed-up "Desire Under the Elms," or, to express it differently, catches the hardness of the soil but translates it into movie terms.

The story concerns a manicurist who makes money on the side by entertaining out-of-town buyers for various of her business associates. She remains good, but allures the out-of-towners by her feminine charm.

Then comes one from the wheat belt, a youngster who has a big order to place. He falls in love with her, but a rival salesman wires his father that the youngster is in the clutches of a bad girl. So the straight-laced brother hurries to town to save the lad. He calls the girl "your kind" and she's ready to chuck the whole job. But the thought suggests itself to her that

she can both get revenge upon the family and also turn the situation to her financial advantage if she marries the boy. Which she does. And the father pays her \$50,000 to go away and never see the boy again.

But just as she is leaving, Big Brother insults her and in an altercation between the two brothers the younger one is thrown downstairs. A bad mental condition follows and a brain specialist insists that the only hope for recovery is that the wife come to him.

She in the meantime has learned to love the boy, this passion being the only thing of moment in her life, and she has come, unsummoned to see him. In a series of dramatic events she wins over the hard hearts of the soil, and fade-out is a happy reunion of the boy and his wife.

EXHIBITORS' VIEWPOINT: This is a big dramatic story with extremely tense situations. In addition to which there are the box-office names of Edmund Goulding and Nancy Carroll. Given the right break, it should go well, especially if given a publicity tie-up with "The Trespasser."

PRODUCERS' VIEWPOINT: Edmund Goulding did the direction, the story and the screen version. Which rates him cum laude credit. This picture is a big argument for writer-directors. For Goulding has put a tender sympathy in his own story, which it is doubtful a director with the story less close to heart could have achieved.

CASTING DIRECTORS' VIEWPOINT: Nancy Carroll hereby becomes a contender for the talking pictures' high dramatic honors. She threw herself into this part with a complete abandon from those qualities which heretofore had been her forte, and in doing so obtained a big success in a new line. A most creditable piece of work.

Phillips Holmes did as fine a juvenile offering as the talking screen has yet seen. Under Goulding's guiding hand he had none of that over-eagerness which has consistently marred the work of juveniles, and was at all times completely convincing.

James Kirkwood played the elder brother with a stern rigor of agricultural manhood which made his part stand out, while the work of Hobart Bosworth as the father was consistently splendid and of powerful strength.

Paul Lukas did the doctor to most excellent effect, and Ned Sparks had one of his best characterizations to date as a New York friend of the girl's. Sparks' comedy work was held down in favor of a more convincing characterization, and it was a most distinctly advantageous move.

Completely satisfactory in their parts were Jed Prouty, ZaSu Pitts and Morgan Farley.

Frederick.

"WOMAN HUNGER" FIRST NATIONAL PICTURE (Reviewed at Melrose Theatre)

All-color talkie version of "The Great Divide," featuring Lila Lee, Sidney Blackmer, Fred Kohler, Raymond Hatton, J. Farrell MacDonald, Tom Dugan and Kenneth Thompson.

Aside from the fact that there is too much red in it, this picture presents some of the best color work yet offered. Faces are generally clear and the wealth of outdoor scenery, rugged and stern, is enhanced by the color treatment.

The picture follows the old stage story very closely. Blackmer, Kohler and Hatton are the three bad men who find Miss Lee alone in her brother's cabin, and Blackmer develops into the lead who wins her from the others and takes her away into the wilderness, where he

works a rich mine and becomes wealthy.

The story has not been "modernized" in any way. The old raw flavor is preserved, even to the style of acting, but the "Great Divide" rhapsody has been left out and the fadeout comes on Lila Lee's proclamation that perhaps after all she had been seeing all evil in him while he had been trying to be good in atonement for his crime of desiring her; therefore he could teach her... and so on. Priceless. It brought down the house.

EXHIBITORS' VIEWPOINT: It should prove a good booking, being a heavy western plus cave-man love and a discreet dash of comedy, and the color is better than usual. Sophisticated audiences will not rave much over it, but the general average will go for it.

PRODUCERS' VIEWPOINT: Not finished editing and sounding when previewed, but it follows the original story close enough to work no injury to old-timer memory, and although the villain wins in the end, it is a triumph for regeneration and therefore does not treat evil sympathetically. Nothing has been attempted beyond a retelling of the old plot, and this particular job is done well enough. A misspelled title drew an unintended laugh.

CASTING DIRECTORS' VIEWPOINT: Nothing startling about any of the individual performances. They all spread their dramatic butter pretty thick. Lila Lee has been seen to better advantage artistically. Blackmer, Kohler and Hatton are conventional as the bad men, and Kenneth Thompson not overly impressive as the brother. The comedy touches are well handled by MacDonald and Dugan, and are not overplayed.

Yeates.

"HIGH TREASON" TIFFANY-GAUMONT PICTURE (Reviewed at California)

While possessed of excellent box-office qualities in its unusual theme, that of the horrors of the next big war and the changed condition the world will have reached prior to that time, this picture has a stiff British flavor which well illustrates why American pictures are so popular abroad. The story is embarrassingly obvious in its technical development, and the cast acts in that over-stressed fashion which was abandoned in America a couple of decades ago.

The script and the direction creak in their obviousness, time after time the plot descending into a preachiness which is no longer tolerated on the American stage nor in American pictures. Also the play is anti-climactical from a spectacular standpoint, the war, which is the so-called "smash moment," coming in the middle of the picture, and a prevention of war in the end. Naturally the war is what the audiences are waiting for, that being the pull angle of the picture, and when that moment passes, everything thereafter is downhill interest. Not, however, to lay this to the door of the British, for it is also a fault which Hollywood commits frequently.

The picture opens a decade hence with television a reality, doors opening by push-buttons and other visualizations of what is to come.

There is a European League and an Atlantic League (presumably a Pan-American organization), and between these two a league for the furtherance of war (paid by munition interests) foment trouble. As the crisis approaches, the heroine, who is the daughter of the president of the society for world peace, tells what dire things will happen if fighting breaks out. Herein are the war scenes, including a bombing of New York, shown through fairly well-done miniature. The love interest is between this girl and a young army officer.

Then the story continues by having the president of the peace league prevent war by shooting the president of the European States as the latter is about to broadcast a declaration of war. He is tried for this and found guilty, and fade-out is of him declaring he has nothing to say why sentence of death should not be pronounced upon him.

EXHIBITORS' VIEWPOINT: Due to the excellent exploitation angles of this picture, it can be put across to good boxoffice, despite

the lack of cast names. But it requires a good publicity backing.

PRODUCERS' VIEWPOINT: From an American standpoint, this script should have had a good movie doctor to remove the too creaky mechanics. Love interest and tense drama could have been materially heightened by eliminating the too obvious propaganda.

Maurice Elvey directed, presumably under the best British traditions. The scenario was by L'Estrange Fawcett.

Recording by F. A. Jolly, using the British acoustics process, was, as delivered at the California, of very pleasing clearness and tone.

CASTING DIRECTORS' VIEWPOINT: Basil Gill, playing the European president, does the best work from the American viewpoint. He is restrained and impressive.

Humbertson Wright, acting the peace league president, frequently rose to very impressive heights in his Christ-like role, but also frequently he was too obviously acting for effect.

Bonita Hume and Jameson Thomas, playing the love interest parts, also were too obviously staged at frequent times, though at others very natural and good.

Frederick.

'BORN RECKLESS' FOX PICTURE (Reviewed at Loew's State)

This picture is more of a screen biography than a screen story in the usual sense of the word. The plot never follows the line of dramatic entanglement and unraveling, but instead follows "Louis Beretti" through his life from gangsterism to the army, back to night club proprietorship and gangsterism, without continuity of theme. For this reason interest frequently sags. There is a love interest hinted at rather than developed, and also a tale of pals inadequately developed from a strictly technical viewpoint.

The picture rises to excellent comedy moments in the army sequences, with Loew and Eddie Gribben sharing honors for them. The picture opens with Lowe in a gang which makes a pastime of cracking safes. Caught, together with two pals, for one of the jobs, the judge waves the flag by letting the trio enlist in the A. E. F. There is good comedy and some war scenes, neither of which advances the story, and then Lowe returns home.

Here he is told that his brother-in-law, a bank employee, has been bumped off in a holdup. He swears to get the man who did it.

But in the meantime there is a kidnapping of the child of a woman whose brother was Lowe's pal in the army. She comes to him for aid, and, following a tip that his own gang did it, he runs them down. His best pal of the gang thinks this traitorous, and there is a gun fight. The pal is killed and Beretti is wounded, whether fatally or not being left to the imagination of the audience.

EXHIBITORS' VIEWPOINT: A fair enough gangsterism story, which should do about average.

PRODUCERS' VIEWPOINT: A closer adherence to rules of dramatic construction would have enhanced the value of this picture. John Ford's direction is very good and he manages to get all value out of both comedy and dramatic situations.

CASTING DIRECTORS'

VIEWPOINT: Edmund Lowe makes a good gangster type, and his development in roles of this character should be a good bet for Fox.

Warren Hymer, playing the gangster pal, is also an extremely good casting, this type of work being right in his own back yard.

Eddie Gribben delights with his comedy work, and Lee Tracy has a brief but effective role as a reporter.

Marguerite Churchill brings her usual ability to some emotional work, but Catherine Dale Owen again contents herself with bringing little but her beauty to the other fem part.

An uncredited couple do excellent work as Lowe's father and mother. Frank Albertson is adequate to a part which is by no means a strain on his ability.

Frederick.

'THE FLIRTING WIDOW' FIRST NATIONAL PICTURE (Reviewed at W. B. Downtown)

This picture has its moments of hilarity, and when they are good, they are very, very good. But it also has some long arid stretches, and it frequently has promises of fun to come which it fails to deliver. In other words, with this situation and this cast, "The Flirting Widow" should have been both funnier and more appealing than it was. The humor arises from the intrinsic developments of the plot provided by the stage play "Green Stockings" and not by what was done to it by First National.

The picture in the main follows the stage play, telling the story of a girl who, to escape reproaches for not marrying, invents a fictitious army colonel as her betrothed. She writes to him, and it then develops there is really such a man. His arrival to learn what it is all about provides the comedy, and the fadeout is of course the happy one.

EXHIBITORS' VIEWPOINT: A mediocre picture that promises no better at best than mediocre returns. And this only where Dorothy Mackaill is a draw.

PRODUCERS' VIEWPOINT: Credits here are slight. William Seiter directed, but disclosed only routine ability. The scenario was bad, missing many opportunities, and frequently having draggy dialogue.

CASTING DIRECTORS' VIEWPOINT: Dorothy Mackaill worked hard, but she has had so much better opportunities that she did not shine. That is except in certain sequences. In a few she was most appealing.

Basil Rathbone, opposite her, played with his usual poise, but the part didn't give him one-tenth

(Continued on Page 11)

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Charles E. Kurtzman, who is to leave the coast for a bigger position in New York next week, has though still in his early thirties, created for himself a reputation which almost any showman, even though twice his age, might envy. The position which he is leaving is that of Divisional Manager for Publix, and in this position he has won widespread admiration among those who know wherein lie the essentials of good theatrical achievement in executive capacity. The houses under his authority have been conducted in a manner which, outside, fairly oozed forth strong invitation for patronage, and which on the inside fulfilled the exterior expectations by holding forth a perfect courtesy and comfort in every nook and cranny.

Kurtzman is destined to be a big figure in show business, without a doubt, and when he arrives on the eastern slope his many California friends will watch his career not only with a friendly interest, but also with the interest born of watching a capable man's ascendancy. And all, upon his leaving, will wish him the very greatest of success in the post which he is to fill, that of personal assistant to Harry Arthur, general manager of the Fox Eastern Theatres, a position for which he is most fully adapted and a very sentient choice on the part of Mr. Arthur.

In Holly-wood Now

(Continued from Page 2)

to "Scandals of 1926-7," and alongside of Tom is Sammy Ledner and the Mrs. Sam was our predecessor with George White for many years. Sam is out at United Artists, as production manager, and Tom is still with Fox, and they are All In Hollywood Now.

And now for the weekly surprise, and we have one a week, which we have mentioned weekly in this column. This time it is again on the "RADIO" as Al Smith and Ben Bernie would say. Listening to a very "nifty" female singer, remark to the Mrs., "She's good," and why not, when the announcer squawked "Miss Jane Green will sing," etc. Jane is a peach on and off, and takes us back to "The Dancing Girl," a Winter Garden production of which we were Stage Director. And every one is In Hollywood Now.

BELASCO SIGNS INA

Ina Claire has been signed by Belasco and Curran to appear in "Rebound," a Donald Ogden Stewart comedy now current in New York. The producers expect to bring out several of the original New York company, and Stewart may come also. The production will play at the Belasco here and the Curran in San Francisco. It will open the latter part of June.

B.B.B. Says:

Busy week—Plenty of fighting—"Hell's Angels" at the Chinese and the bout at the Olympic which was won by a Shade with an Ace in the hole. Big crowd down talking it over.

...

P. S.—The CELLAR is at Cosmo Street and Hollywood Boulevard... between Vine and Oshuenga... the phone numbers are GRanite 8888 and HOLlywood 9169... parking is free at the lot across from the CELLAR... the CHRYSLER and SAM'SONS are there.

Thank You.

OPENS AT DAN'S

SAN FRANCISCO, May 29.—Jack Reed opened this week as m. c. at Johnny Davis' Coffee Dan's, ham-and-egg emporium, where he succeeds Art Varian. Les Poe continues at the piano of this theatrical hangout, where he is setting a long run record, having been there for a number of years. Business is on the up-grade here.

OUT FOR PICTURE

SAN FRANCISCO, May 29.—The blackface comedy team of Bud Harrison and Peenie Elmo leave Fanchon and Marco's "Good-fellows" Idea at Seattle to fly to Hollywood, where they will make a picture for Christie. They are to rejoin the unit at St. Louis on July 18.

WILBUR IN S. F.

SAN FRANCISCO, May 29.—Richard Wilbur of the Wilbur Players of Honolulu, arrived here this week.

PAR. SHORTS PROGRAM

More than doubling their production output in the short-subject division, Paramount will make 178 of them on their 1930-31 program. Last year the total number of short subjects produced was 86. All are to be produced at the Paramount New York studio. In addition there will be 104 issues of Paramount Sound News. Included in the list are 18 screen songs, 18 talkertones, 12 pictorials, 104 one-reel acts and 26 two-reel comedies. At the present time 35 pictures of the new group are completed.

NOLAN ASSIGNED

Mary Nolan, who has been resigned to a five-year contract by Universal, has been assigned the starring role in "Outside the Law." The play is being prepared at Universal for immediate production.

VETS' SHOW

Disabled Veterans are planning to open a show, "Paths of Glory," at the Windsor Square Theatre. It was writing by Wallace Starke.

EARL TUCKER SIGNED

Earl "Snake Hips" Tucker, of the Broadway stage, has been signed by Metro-Goldwyn-Mayer for "The March of Time."

LON MURRAY OPENS SUMMER SESSIONS

In line with the general policy of the summer months, Lon Murray, director of the Lon Murray School for Stage Dancing and Dramatics, has announced the commencement this week for Post Graduates and Teachers Courses in Tap, Off Rhythm, Eccentric, Ballet, etc. Murray states that this course will consist of two hours every day for two months, in which time the Teachers and Post Graduates will receive twenty practical stage routines consisting of Waltz Glog, Buck, Soft Shoe Eccentric, Off Rhythm, Eccentric, Musical Comedy, Military Buck, Grotesque, Ballet Technique, Acrobatic Foundation. Two complete routine of each type of the above dances will be staged by Murray. Professionals will also be accepted in this course.

Murray states he has made the tuition of this course nominal and suggests immediate registration as ten will be the limited number accepted. Private Teachers' course will also be given by Lon Murray personally. Persons living in or about Pasadena, may register at the Pasadena Studio at 1146 Heather Sq.

RCA TO HAVE N. Y. \$300,000,000 "CITY"

The Radio Corporation is to erect a business city in New York bounded by 44th street, 48th street and Fifth and Sixth avenues. Total cost will be \$300,000,000, and the space will be ready for occupancy within the period of two years. A 40-story structure in the center will house the home offices of Radio Pictures, RKO Theatres, Radio Corporation of America, RCA Photophone, RCA-Victor Corporation, RKO Productions, Westinghouse Electric Corporation, General Electric Corporation, National Broadcasting Company and subsidiary organizations of the RCA. Two theatres will be built on the ground floor, one of 7000 seats and the other of 4500. The latter will be a vaude house.

ACKERMAN DUE

SAN FRANCISCO, May 29.—Irving Ackerman of Ackerman and Harris is due to return this week from a short stay in New York.

Ned Buckley, Old Timer in Profession Dies

SAN FRANCISCO, May 29.—The ranks of the Old Timers was lessened by the death of their oldest member, Ned Buckley, 93, who died at his home in Santa Rosa last week. Buckley, retired some 45 years ago, was considered the oldest living theatrical manager, dating back to the days when he had Buckley's Varieties and later the Adelphi Theatre, located over a lively stable on California Street between Kearney and Dupont. The program at the Adelphi consisted of a first part male and female minstrel show followed by an olio, and closed with a three-act meller in which all members of the cast took part, whether or not they were the type.

Many performers got their early training in Buckley's theatre, among them being Eddie Foy, Jeff De Angeles, J. Bernard Dyllyn, Bobby Gaylor, Gilbert and Goldie, Wilson and Cameron, Gus Leonard, Billy White, Harry Orndorf, Flora Walsh, Charlie Reed, Gus Mills, James Goodwin, Charles Mestayer, Mollie Williams, Frank Lavarne, Gogill Bros. and Harry LeClaire.

J. W. Roscoe, stage doorman at the Casino, is now the oldest former theatrical manager on the Coast.

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Hello, James Madison.

What is a hotel clerk's motto when a pretty girl comes along?

Suites to the sweet.

Hello, Clive Brook.

Hello, James Madison.

Who is the meanest man you ever met?

A bankrupt manager who put alum in the water cooler, so the actors couldn't even whistle for their salary.

Hello, Weaver Brothers.

Hello, James Madison.

What thought can you add today to human enlightenment?

The honeymoon is over when the husband discovers that his "dream girl" snores.

Hello, Duncan Sisters.

Hello, James Madison.

How are gangsters spoken of in Chicago?

As 'Batter and Yegg Men.'

Hello, Marie Dressler.

Hello, James Madison.

What is your opinion of the average Congressman?

If he selected his cigarettes to match his brains, he'd choose ivory tips.

Hello, Wm. Le Baron.

Hello, James Madison.

A simile, please.

As common as autographed photos in a movie producer's office.

Hello, Sid Grauman.

Hello, James Madison.

The Los Angeles Public Library claims to have the oldest magazine in the world.

Bet they got it from a doctor's waiting room.

Hello, Jack White.

Hello, James Madison.

Why have all employees of the Educational and Metropolitan Studios got wearing two-piece underwear?

Because they believe in combinations.

Hello, George Fawcett.

Hello, James Madison.

They tell me I have a great head for business.

What do you sell, vacuum cleaners?

Hello, Billie Dove.

Hello, James Madison.

What 'bone' did the Anti-Saloon League pull last week?

They wanted to arrest some trees in Calaveras County for being petrified.

WITH O'ROURKE

SAN FRANCISCO, May 29.—Charles Montal, Eastern tap instructor, has been added to the staff of the William O'Rourke dance studio, supervised by Thais O'Rourke. Miss O'Rourke is forming new classes in staircase dances and tap rhythm routines.

ROGOVOY SHIFTS

SAN FRANCISCO, May 29.—George Rogovoy has left the Warfield Theatre Orchestra to take the first 'cello chair in Michel Piastro's Symphony Orchestra. He also is first 'cellist at the National Broadcasting Company.

FANCHON AND MARCO PRESENT

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MANY HAPPENINGS MARK WEEK AMONG S. F. RADIO STATIONS

SAN FRANCISCO, May 29.—Over at KTAB they're never satisfied until they've got the programs running at top speed. The Pepper Box for instance. We thought that two-hour program couldn't move much faster but this week Helen O'Neill put a new idea in effect and now there's not time for a breath.

She has grouped all the similar ideas under one heading; for instance, Plantation Days. It contains Southern melodies by the vocal ensemble and Walter Rudolph's orchestra; blackface com-

'HI THERE' FORCED OFF BY POOR BIZ

SAN FRANCISCO, May 29.—Failure of San Franciscans to respond to its initial home produced musical comedy, "Hi, There," at Erlanger's Columbia, forced that show off the boards after two weeks and Paul Bissinger will take it to New York for an August opening. Second seven days of the show did \$9000.

Lillian Albertson closed "New Moon" at the Curran Saturday night and will take it for a tour of the valley. Last week's figure was \$13,000. She opens "Student Prince" there Monday. Geary has turned picture with "Journey's End."

Duffy houses week. Final stanza of "Love 'Em and Leave 'Em at the Alcazar attracted \$3000 to the boxoffice with "Crime" opening June 1. Last week of Dale Winter in "Holiday" did \$4000 and "Whispering Gallery" follows.

FRANK PERCY WEDS

SAN FRANCISCO, May 29.—Frank Percy, p. a. at RKO's Orpheum, marched up to the altar last week with Edith Dunlap, theatre office employee, and tied the binding knot. They expect to live happily ever after.

BARBARA RETURNS

SAN FRANCISCO, May 29.—Illness of a member of her family forced Barbara Bedford to return to Hollywood last week, leaving the local staging of "Philadelphia" up in the air.

JOHANNSON ON TRIP

SAN FRANCISCO, May 29.—Walter Johansson, local theatre pianist, has left for an extended pleasure trip that will take him to his native country, Iceland, and to Canada and Scandinavia. He will return in September.

Market St. Gleanings

SAN FRANCISCO, May 29.—For some time the song and dance flickers have been on the downward skid. And it remains for NOV, official organ of the Fox West Coast Theatres, to put the final blocks under the singies and dancies in the following tersely worded front page illustration in the latest issue: The illustration shows two roads... one with the sign "Danger—Revue Road Closed. To Hell and Gone." The other road is marked "Beauty—Comedy—Entertainment Plus," and certainly is for any picture but one in which a highly dramatic situation is interrupted by a lightly clad blonde who pops up from nowhere to warble "I Love You So, Poop-Poop-a-Doop."

INTIMATE GLIMPSES

From inside an office labeled "Helen O'Neill—KTAB Program Director" strange sound emanated. It was a woman's voice. A woman in distress. She screamed at intervals. She started in a high register, dropped to a lower one, and then, as if gathering strength, paused—then swooped upward until her voice cracked.

Outside her office a crowd gathered. "Maybe it's those Old Golds that bother Helen," suggested Bob Roberts. "Or perhaps it's the 'Stein Song,'" said Walter Rudolph.

At last we could stand it on longer. Combining our herculean strength the three of us put our shoulders to the door and crashed through. "Oh, gentlemen," said Miss O'Neill, "this is audition day. Miss Gifflewich was just singing 'Sweet Mystery of Life' for me."

If you want a flock of laughs we recommend that you buy a copy of "Speaking of Hams," Richard F. Mann's theatrical pamphlet that has just been placed on the stands.

We'd like to see: Abe Bloom wearing overalls... Pic Smith bending over and touching the floor with his fingers... and still keeping his knees straight... Jesse Stafford remembering the date... hoofers stopped from going into the time step between snatches of conversation... Mel Hertz broken of his worst habit... talking about his community singing... a law passed that would prevent Tubby Garon from wearing those nance collars... another law that would stop song pluggers from forever blabbing about their favorite tunes... those page ads with cash that so many have promised... and don't all rush at once.

Every Thursday afternoon the Blindcraft Singers present a program over KJBS, commencing at 3 o'clock. For over a year these blind carolers have sung once a week. The pianist has been blind since birth.

PAUL LOCKE ADDED TO GOURFAIN STAFF

SAN FRANCISCO, May 29.—Paul Locke has been added to the production staff of Harry A. Gourfain, coast stage show chieftain for Paramount Public. Locke leaves this week for Portland and Seattle, where he will be in charge of the ensemble, which will be augmented weekly by the troupings acts. Locke formerly was with Jack Russell, for whom he staged ensemble numbers. He recently closed with Russell in Sacramento.

PECHNER ON VACATION

SAN FRANCISCO, May 29.—Sam Pechner, assistant manager of the Fox, is spending a ten-day vacation in Southern California, during which time John Kimmis is holding down the a. m. chair. Pechner is accompanied by his wife.

REOPENS STUDIOS

SAN FRANCISCO, May 29.—Pearl Hickman, who closed her dance studios for several weeks, has reopened and resumed classes.

PICTURE WEEK FAILS TO HAVE ANY STARTLING DEVELOPMENT

SAN FRANCISCO, May 29.—This was another of those "below the belt" weeks for picture houses. Despite a pretty good run of celluloiders there was not a startling thing on the film horizon unless one excepts Tiffany's "Journey's End" which was roadshowed into the Geary at a \$1.50 top and only two shows daily. Pathe's "Swing High" did just the opposite at the Orpheum and left that house lying on its back.

"Journey's End" is the first picture that the Geary, vet legit house, has ever had. Theatre also housed the stage production and with a weekly seating capacity of about 27,000 at 14 shows in a week did pretty well on the picture at \$15,000. Matinees are weak but nights are heavy and the house is considering an extra night show.

Orpheum laid out a lot of dough on publicity and exploitation for "Swing High," bringing the entire cast up for two days' showing, staging parades, billboarding, using throwaways and every available means of publicity. At end of the first seven days each cash register showed only \$9500... and are they disappointed? It's a pretty good picture, too, and leads one to the conclusion that the houses with stage shows are the one that will profit. Admission prices were cut from 65 to 50 cents at night.

The Marion Davies picture, "Floradora Girl," with a lot of publicity, did an okay \$37,000 for the Fox, aided by Nils Asther in person, Fanchon and Marco's "Goodfellows Idea," and Walt Roesser's concert orchestra. Navarro in "Gay Madrid" is current. Second stanza of Universal's "All Quiet on the Western Front" held up nicely to the tune of \$23,000 at the Warfield and looks good for another three weeks.

Paramount with Nancy Carroll in "Devil's Holiday" did \$17,000 and stage shows opened for the current session and to big returns along with Clara Bow in "True to the Navy." Publix's California did low \$13,500 on "The Bad One" with "Bride of the Regiment" now in. "Paramount on Parade" bowed out of the St. Francis with \$6500 to its credit and the Martin John-

PLAN NEW HOUSES

SAN FRANCISCO, May 29.—National Theatres Syndicate, headed by L. R. Crooke, is planning new theatres in Madera and in Woodland to replace the present ones.

ROBT. KEITH MARRIED

SAN FRANCISCO, May 29.—Robert Keith, playing in "Holiday" at Duffy's President, was secretly married several weeks ago to Dorothy Tierney, stage player, it was revealed this week.

ORPH CUTS PRICE

SAN FRANCISCO, May 29.—With the opening of Pathe's "Swing High," R-K-O Orpheum slashed its admish prices from 65 cents to 50, with business showing a nice increase as a result of the cut.

M. C. CHANGE

FRESNO, May 29.—Oliver Alberti follows Milt Franklyn into the Fox Wilson as m. c. Franklyn goes East.

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TURK AT JONES

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BERT HENDREN, Asst. Mgr.

600 GATHER FOR P-P CONVENTION

SAN FRANCISCO, May 29.—Six hundred officials and representatives of the Paramount-Public Corp. gathered here this week for the annual parley when the company's film program for the ensuing year was set.

Among officials in attendance were Jesse L. Lasky, first vice-president in charge of production; Sidney R. Kent, distribution head; Walter Wanger, production manager; B. P. Schulberg, general manager of Western studios; Melville A. Shafer, supervising foreign productions; William Fraser, representing Harold Lloyd Corp.; Harold Hurley, general office representative; John D. Clark, Western sales manager; Charles McCarthy, publicity head; Russell Holman, advertising head; Arch Reeve, West Coast publicity director, and others.

OUTFITTED UNIT

SAN FRANCISCO, May 29.—Lew Serbin, head of the Dance Art Shoe Co., outfitted the Paramount Steppers, Harry Gourfain's dancing unit which opened at the Paramount this week.

WATCHES NILS

SAN FRANCISCO, May 29.—While her boy friend, Nils Asther, was appearing at the Fox this week, Vivian Duncan arrived here to watch the Swedish player do his stuff.

KENNETH

RUNDQUIST

Baritone

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SCENERY BY MARTIN STUDIOS

HOLLYWOOD, CALIFORNIA

WESTERNS WANTED ARE OF NEW TYPE

"Westerns" are in demand from exhibitors, but not the shoot, gallop and lynch type of the Buck Joneses and Hoot Gibsons, according to local exhibitor opinion.

The customers want more of the story-book kind of Western, with a logical plot and love interest, and of the kind popular on the stage twenty years ago. Vehicles after the fashion of "Squaw Man," "Great Divide" and "The Virginian" are the type wanted, feature length, with dramatic tension and some good comedy relief.

Some of the producers are rushing into the cowboy stuff. In the opinion of the exhibitors they are due to lose money on them. Even if the public have taken their tastes back to the wide open spaces, they are slightly more adult than in the old days, or so 'tis claimed, and want a little more meat in their stew.

FINISH FIRST

Continental Talking Pictures Company, located in the Darmour Studios, has finished their first, "Worldly Goods," which Phil Rosen directed with Myrna Kennedy and James Kirkwood in the leads. The next in their eight-picture series, will start within the next three to four weeks.

Phil Adopted By Portland Upon Arrival

PORTLAND, May 29.—"Happy Phil" Lampkin did not get the usual key to the city upon his arrival a few weeks ago to open at the Portland Theatre, but went one better by being officially adopted by Mayor Baker, Barney McNab of the Junior Chamber of Commerce, and Commissioner of Finance Peer as Portland's official son.

It wasn't a press gag, as the ceremonies were on the level, with art and stories hitting the press for straight story stuff with a statement from the mayor that Phil would be the official greeter of the Rose city.

U. A. TO START TWO

Two new pictures are due to start at United Artists during June, an Irving Berlin and a Roland West. Which gives the quietest to rumors along the boulevard that the studio was going into a two months' shutdown.

F. M. SIGNS HELEN

Helen Hughes signed a Fanchon and Marco contract this week to open the New Pantages Theatre in Hollywood.

EDU. HAS 114 ON COMING PROGRAM

Educational's 1930-31 program will consist of 64 two-reel talking comedies and 50 one-reel subjects, the latter consisting of talking comedies and sound novelties.

The two-reelers are divided into the Mack Sennett, Lloyd Hamilton, Mermaid, Tuxedo, Ideal, Vanity and Gayety series. Sennett will make 26 two-reel comedies, many of them with Marjorie Beebe and Andy Clyde. Sennett will personally direct his comedies.

Lloyd Hamilton has again been signed by Educational for a series of six two-reelers.

The Mermaid series will consist of eight comedies.

The Tuxedo series will consist of six two-reel talking comedies.

The Ideal, Vanity and Gayety series will each consist of six two-reel talking comedies. Vanity and Gayety comedies are to be made along sophisticated lines.

Production will be divided between the Educational, Metropolitan and Mack Sennett studios.

The Teery-Too's, animated sound cartoons, will number 26. The series is being made at the Audio-Cinema studios in Long Island City.

Lyman H. Howe's Hodge-Podge will be issued once a month.

The balance of the group of 50 one-reel subjects will consist of a new series of single-reel comedies, on which details will be announced later.

FIORITO COMING HERE

A contract was signed recently by J. C. Stein, president of the Music Corporation of America, with the Ambassador Hotels Company. It is the plan of the MCA to rotate a series of orchestras into the famous Cocoanut Grove and the first attractions to appear will be Ted Fiorito and his orchestra. Fiorito and his orchestra have recently come West and have been playing at the Mark Hopkins Hotel, San Francisco. The orchestra will play a few one night engagements en route to Los Angeles and will open at the Cocoanut Grove, June 28th.

PAN OPENING

The new Hollywood-Pantages Theatre is advertised to open June 4, but according to West Coast officials, lessees, the actual date may be June 2 or June 5. Opening film is Marion Davies' "The Floradora Girl," with Fanchon and Marco's "Romance" Idea in support, and Slim Martin director of music. Eddie Cantor is billed to be master-of-ceremonies of the opening festivities.

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RODNEY and LLOYD PANTAGES

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MAY I. [Susie] SEWELL

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(Direction Fox West Coast Theatres)

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Helen Hughes

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GOOD LUCK AND BEST WISHES TO
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SUPERVISOR OF PROJECTION
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HELENE
MERY

RKO Orpheum, S. F.

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LA VERNE

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REPRESENTATIVE

PHONEY PICKETING OF FOLLIES BRINGS TROUBLE, VIOLENCE

SEATTLE, May 29.—The picket situation here came to a head last week with an independent organization placing a group of sidewalk strollers on the streets near the Follies Theatre, formerly the Pantages. With the Follies operating 100 per cent union, the independents had their men plastered with signs reading "Follies Theatre Unfair to Operators' Local, Allied Amusement Crafts of Seattle."

Investigation on the part of both the theatre and organized labor officials failed to reveal the exact men behind this, but several theatre owners, together with James M. Hone, secretary of the Allied Amusements of the Northwest, the former Motion Picture Theatre Owners Association of Washington, were questioned, owing to the similarity of organization names. Hone, together with Le Roy Johnson, president of Allied Amusements, denied any connection with the pickets.

After labor officials intervened, and some members of the local even went so far as to administer a beating to one of the phoney pickets and to tearing the signs off of three others, the police stepped in, at the instigation of Basil Grey, business agent of the local branch of the I. A. T. S. E., and removed the pickets from the streets.

The police order did not remove the union pickets parading the sidewalks adjacent to the Embassy, non-union theatre operated by Joe Danz, and before the surplise walkers were called off Danz had a set of boys walking parallel to the union pickets with signs reading "Embassy Theatre Fair to Organized Labor—Allied Amusement Crafts Association."

The whole thing implied that the union men of the Follies Theatre were unfair to the organization of non-union men at the Embassy.

BEAUTY CONTEST

SEATTLE, May 29.—Beginning June 23, the Fox Fifth Ave. and the Wil Wite Knitting Co. will sponsor a beauty contest, receiving entrants from Seattle, Everett, Bellingham, Olympia, Tacoma, and Chehalis. The winning girl will go to Hollywood via aeroplane, where she will be accommodated at the Biltmore Hotel during a two weeks' stay there. Seattle merchants are cooperating in preparing a wardrobe for the winner.

VANCOUVER

By A. K. MacMARTIN

Lafe Cassidy and his band, which has been holding down the dance spot at the Spanish Grill, Hotel Vancouver, for the past few years, has been transferred to the Banff Springs Hotel, Banff, for the summer, another C. P. R. R. hostelry at the famous mountain resort. A ten-piece band made up of musicians from the Vancouver local has taken its place here.

Warner Brothers' "Show of Shows" is in its second week at the Dominion, and pulling big business. The British Guild Players at the Empress have held over "The Little Accident," which has also been clicking heavily with the fans.

The R-K-O Orpheum, which cut out its organ some months ago, has replaced this feature and Ivy Evans is back at the console again putting on numbers before Cal Winter and his band open the vaude bills three times a day with an overture.

Al G. Barnes' Circus is playing Vancouver June 4, cutting their performance here to one day in place of two in former seasons.

E. L. Zetterman, former treasurer at the Orpheum and Vancouver theatres, is now manager of the Regent, one of the suburban chain operated by the F. P. C. Corp.

Alfred Heather of D'Oyley Carte and Beggars Opera fame, who produced a season of ballad operas at the York Hotel, Toronto, which were broadcast over the National network on the Canadian Pacific Railway's hour of music, has been transferred to Banff Springs Hotel, where he will produce the same class of music during the summer season.

USE WEDDING GAG

SEATTLE, May 29.—In conjunction with the showing of "Wedding Rings," the Orpheum pulled the old publicity stunt of having a public wedding on the stage, the merchants donating prizes and a local pastor officiating. The bride and bridegroom are Grace Corey and Walter Butler.

NIFTY PUBLICITY

SEATTLE, May 29.—The Columbia Theatre and Pacific Coast Biscuit Co. pulled a nifty publicity stunt when the latter manufactured 17,000 graham crackers for distribution in connection with the showing of "Honey." Nine trucks delivered the product. Credit for this publicity stunt goes to Andy Gunnard, manager of the house.

\$250,000 THEATRE TO BE BUILT SOON

SEATTLE, May 29.—Construction of a new \$250,000 motion picture house on East Wishkah street will be started before July 15, it has been announced by the Aberdeen Community Theatre Corporation.

The new theatre will be one of the largest and most modern in the Grays Harbor district, and will have accommodations for more than 1500 persons, it is stated.

The corporation has entered into a contract with the Fox Washington Theatres, Inc., which will lease and operate the new show house.

NEW LEASE TAKEN BY M-G-M CORP.

PORTLAND, May 29.—Metro-Goldwyn-Mayer Film Company has taken a new lease covering the entire ground floor of the premises at Twelfth and Gilsan streets. Under the terms of the new contract, which is for three years with renewal options extending it to five years, the Metro-Goldwyn-Mayer Company is given approximately one-third more area than they are now occupying and alterations are involved costing approximately \$4000.

Negotiations also have been completed between the owner and the Tiffany Film Company and the Columbia Film Company, which call for the modernization of the 50x100 immediately north of and adjacent to the premises of the Metro-Goldwyn-Mayer Film Company. The cost of all the alterations will be approximately \$7500. With the consummation of these contracts, six of the film companies have renewed their lease contracts.

PARK OPENS

SEATTLE, May 29.—Seattle's first permanent amusement park since the destruction of Luna Park by fire ten years ago was opened May 24 at Bitter Lake, just outside the north city limits. Promoters claim to have spent \$750,000 to install dippers, fun houses, merry-go-rounds and the usual paraphernalia of such resorts. Backing organization calls itself Washington Amusement Company. Leo F. Smith, president; W. A. Lorus, treasurer, and I. E. Dill, publicity. Dill is from Texas, where he worked for Firestone and American Tobacco, and the other two are from Portland, Ore., where they promoted Jantzen Beach and sold out at a profit.

GOLDEN GOES SOUTH

SEATTLE, May 29.—Lou Golden left last Saturday for Los Angeles on a combined business and pleasure trip. While in Los Angeles he will stay at the residence of his parents.

LEAVE FOR MEETING

SEATTLE, May 29.—Two delegates to the International Alliance of Stage Employees left for Los Angeles last Saturday. They are E. A. Clark of the Paramount and Stubby Hart of the Orpheum.

Notes Along Fifth Avenue

Phil Lamplin writing from Portland . . . a nice letter and a nicer enclosure . . . Sam Jack Kaufman shooting a neat seventy-six . . . while vacationing . . . at the same time limbering up for the new job . . . Gene McCormick cracking up the Chrysler . . . with one more crack to come . . . Dick Buckley all dolled up . . . plugging songs at Kress . . . Madge Baldwin at her namesake's . . . doing the same at the same place . . . Friend Hagerson crooning lullabies into a mike . . . to an admiring audience.

Al Simmons catching Paul Spor at the Paramount . . . Bee McNamee unanimously declared queen of the air . . . in these Nordic parts . . . announcing her marriage . . . and thereby upsetting a few plans . . . Here's hoping she comes back . . . if only to hear her sing "Ten Cents a Dance" again . . . and a few others . . . "Under a Texas Moon" suddenly becoming popular to a certain party . . . Hicks Taylor being urgently paged . . . and phoned . . . and found among the missing . . . Don Pettit losing his heel . . . and finding a thirteen marked therein . . . meaning the height of something or the other.

Bill Berry working late . . . and pouring over figures . . . that we both wish were ours . . . Marie Wagner . . . the publisher's delight . . . passing out the candy . . . to a sour guy . . . who wanted to work . . . The same young lady admiring a brown suit . . . so what? . . . Herb Kern practicing at one o'clock in the morning . . . after a preview . . . with the Mrs. wanting to go home . . . Johnnie Northern all hopped up over his promotion . . . Joe Cooper given a demonstration of the new Ford . . . with a sales talk by its owner . . . Dorothy Cooper giving a luncheon . . . The veldt child writing from San Francisco.

Bobby Armstrong receiving visitors . . . and hearing some news . . . Paul Spor living up to his advance notices . . . and easily making friends . . . Bill Hartung presiding at the usual preview . . . and explaining the mechanical display . . . to Babi . . . while her husband did some tall phoning . . . thanks a lot, Bill . . . you'll never know . . . Lou Oudeen being forced to smile . . . and liking it.

Andy Gunnard sending over something . . . Gladys Doucett being taken to lunch . . . after seven years . . . Time does fly!

Bob Blair grabbing the advance copy . . . on the run . . . after midnight . . . and admitting that Harold Bock knew his stuff . . . Jack Josephs breaking up a perfectly good dinner party . . . fifteen hundred miles away . . . chasing the writer out in the rain . . . on a hot tip . . . Owen Sweeten . . . trying to help . . . and at the same time telling a few surprise truths.

Jim Clemmer doing his own publicity on "Caught Short" . . . with the assistance of his usherettes . . . selling "sheets" on downtown corners . . . The girls at the Fox . . . with their new uniforms . . . and the boys at the Orpheum with theirs . . . summer is coming . . . but irrespective of new uniforms . . . those youngsters at the Fox . . . most certainly know how to spell courtesy . . . thanks to Lou Golden . . . and Miss Pearl . . . Eddie Magill offering a proposition . . . that wasn't accepted . . . And she said . . . apples ARE nice . . . sometimes . . . so what?

BABE EGAN BACK

SEATTLE, May 29.—Babe Egan, former Seattle girl, was in town this week prior to opening RKO time in Vancouver. She stopped over to say hello to many of her former friends.

RECORD-BREAKING WEEK CHALKED UP AT MOVIE HOUSES

SEATTLE, May 29.—It started out like a record week with the show houses in town, and despite terrific rainstorms for four days, every house in town did a bumper business. More dough and more people bought ducats during the past week than any other week this year, with the Fifth Avenue breaking this year's record with a reported intake close to \$21,500 on M-G-M's "Caught Short," and Fanchon & Marco's "Changes Idea" on the stage with Jackie Souder. With weather breaks, this flicker would have done an easy \$24,000. Best grosses for this house since Will Rogers in "They Had to See Paris," which was around the \$20,000 mark.

The Orpheum jumped into the second lead with \$16,250 with Radio's "Cuckoos." A nice supporting stage show. Nearly double the usual taking for this house. This one, incidentally, which currently played the four RKO houses in this territory, is the first in many weeks to show a decided profit at all stands. Spokane and Tacoma stood well.

Cooper Film Third

Close behind in the troy spot was Gary Cooper in "The Texan" bringing in \$13,500 at the Seattle Paramount. The house is showing a steady but slight increase weekly under the leadership of Bob Blair and Bill Hartung, who are adding nifty lobby stunts and displays together with stage entertainment in a gigantic effort to entice Seattleites to walk up the hill. Paul Spor currently in here, and clicking. Will bring 'em in here this week, and undoubtedly pack 'em when the stage shows start in two weeks.

John Hamrick's Music Box, one of the smallest seaters in town, took the cream of \$13,250 with "All Quiet on the Western Front." They actually stood in the rain for this one the first couple of days, but sensing that it will be here for three weeks, cooled off, to await weather breaks.

Whiteman, Follies Weak

Across the street at the Blue Mouse, Paul Whiteman in "The King of Jazz" did \$7050, which tells its own story. Being held a second week, also due to weather, and might pick up same grosses for second week days.

The "Fox 1930 Movietone Follies" showing at the Fox was billed as a riot, but proved to be tamer than a lamb, doing a reported \$5500. Count out the regulars that came to see Sweeten and Kern perform . . . left very few who actually came to see the film. Adverse word-of-mouth, as on the Whiteman picture, forced the grosses down on this.

At the Metropolitan, Publix's second house here, Fannie Hurst's "Lummox" did \$4500, neat enough for this stand, the ex-Shubert house, which takes a Shubert show at six bits, if possible, to bring 'em in here.

Night Clubs

The hoofing emporiums, John Savage's Trianon Ballroom and Cole McElroy's Spanish Ballroom had an unusually good week, with "Pop" McElroy unleashing some showmanlike stunts to keep him ahead at the boxoffice.

NEW HOUSE PLANNED

SEATTLE, May 29.—A new 1600-seater is being planned for the University district. The deal is being handled by the H. A. M. Bonnar Company. The theatre will be located at East 42nd and University Way, making the third house to be located in this district.

EDDIE PEABODY

AT THE PEABODY RANCHO TO

COMPLETE THE NEW

BANJO INSTRUCTION BOOK

GIVE IT A LOOK — IT WILL BE

OUT SOON

PUBLISHED BY

S. L. CROSS MUSIC CORP. SEATTLE, WASH.

Last Seattle Silent House Goes to Talk

SEATTLE, May 29.—The Winter Garden, heretofore a silent grind house, closed its doors this week to reopen talkie.

This is the last of the Seattle silent houses to present talking pictures.

It opens May 30 with new sound equipment and a new "vocalite" screen.

MISS EDDIE JAYE

"THAT PERSONALITY BLUES SINGER"

(Management—Lon Davis)

SHE DON'T SHOUT 'EM—SHE SINGS 'EM

TOLTEC CAFE

Also Hear Her on Radio KTBM

Every Tuesday and Saturday at 1:15 P. M.

REVIEWS COMMENT

RADIOLAND

By FRED YEATES

CHATTER NEWS

WARNERS PLAN ON TELEVISION JUMP

(Continued from Page 1)

to sell the services of these entertainers to independent stations throughout the country, just as they sell their picture products to independent exhibitors.

To Use Records

It is not the intention, of course, to have these performers tour the stations in person, but to use the newly acquired facilities of the Brunswick-Collender Company to record their efforts, and rent the records to the individual stations. This will not only return profits on the otherwise idle time of contract players, but also publicize their names and build returns for W. B. pictures.

Meanwhile, according to the reports, preparations will go ahead for the production and transmission of television to the units of the great Warner theatre chain now building or in process of acquisition, and which the producers are expected to pioneer just as they pioneered talking pictures.

First Announcement

The first definite announcement that television would be reserved by the big interests for protection of their theatre holdings was made public in Inside Facts and provoked nationwide interest. This, similarly, is the first announcement of the definite plans of any particular producer.

Interviewed while attending the Fox convention in Los Angeles this week, Harley L. Clarke, president of the Fox Film Corporation, acknowledged that television will be used by the motion picture industry, and will be made available to theatregoers as the talking pictures are today.

"It is my belief," he said, "that the industry is entering a new epoch and one in which great heights will be attained. Laboratories are working full blast on many devices and processes."

WANTS EARPHONES

Don Lee is broadcasting an appeal for earphones for use in hospitals. Anybody having an old set kicking around the attic will confer a boon on some sick person by sending it down to KHJ.

ON CBS NETWORK

Florence Stern, a young California violinist, has been given a spot on the CBS network program, "Around the Samovar," produced in New York.

HELEN IN S. F.

SEATTLE, May 29.—Among the Seattle radio artists who have left the home town and made San Francisco their destination is Helen Hoover Lindsay, former staff soloist at KOMO and now singing for the National Broadcasting Company. Her husband, Art Lindsay, former chief announcer for KOMO, is on the announcing staff of the National Broadcasting Company.

To Radio Entertainers

Who aim to earn their stipend by making folks laugh. If you want to arrive somewhere and be more than a mere microphone, get new stuff. Take a chance. Perhaps you are a good entertainer and won't like my material. Or perhaps again, my material may be all right and you can't 'sell it.' Take a chance. Send \$1 for the first issue of THE COMEDIAN, my monthly compendium of laughs that are really new. But whoa—wait a minute. I said 'Take a chance.' I got that twisted. I'm taking the chance for your dollar goes back if you're not satisfied.

WALTER LONDON

P. O. Box 139, Vine St. Station
Hollywood, Calif.

Pickups AND Viewpoints

In answer to our crack last week about a shortage of strings in the otherwise effective Don Lee orchestra, Lee has authorized an augmentation which will provide a string section comprising seven first violins, four seconds, three violas, two cellos and two string basses. This strengthened orchestra makes its first appearance on the opening "California Melodies" program produced here for national network consumption, and it is hoped he will see his way clear to keep it at this strength for the daily feature programs. It will then have no superior as a staff orchestra.

The production staff at KHJ are trying to find somebody willing to sponsor a 100-piece orchestra in programs featuring nothing but the lighter melodious classics. They believe such an offering would attract a 100 per cent audience, based on observation at Hollywood Bowl concerts. Maybe they are right. It would certainly attract the 100 per cent support of musicians as well as a 100 per cent expense bill.

KGER down at Long Beach seems to have come to life with a rush since Bill Ray went down there from KFWB. Ralph Power is doing his publicity (it's Powerfull stuff), and among the new features is a series of recreated fights, announced by Ed Murphy, and a minstrel show inspired by Herb Conner. Power (not Ralph this time) has been increased to 1000 watts, and KGER now has to be reckoned with.

Confinement in a radio studio and the steady grind to put out new and interesting programs seems to take its toll of radio people. The latest victim is Robert Hurd, who collapsed at his post of duty last week, and still looks groggy. Radio is a gluttonous giant who requires

incessant feeding and a varied diet; and then there is that electrically charged atmosphere, combined with the focussed attention of thousands of listeners. * * *

The production of "Traviata" over KFI Tuesday night of last week was admittedly one of the finest of radio productions, in which Virginia Flohri sang as she never sang before. Her performance brought her the biggest flood of

fan mail of her experience, unanimous in its praise and confirming her as one of the most consistent drawing cards of Pacific Coast radio. The production as a whole brought great credit to the Anthony staff. * * *

KHJ has inaugurated a Rise-and-Shine period, starting at seven in the morning and consisting of comedy-novelty as well as recordings. The point is, do people want to be kidded at this hour? Do you, for instance? * * *

A week back we heard Ken Niles, in introducing a program, say that the Chopin Minuet Waltz was inspired by the sight of a dog chasing his tail. He probably was thinking of Opus K9. Chopin had his moments. * * *

Barks from the Office Dog: Carl Haverlin speaking basso profundo . . . a hoarse on him . . . Bob Hurd looking peaked . . . no mamma to guide and care for him . . . Jose Rodriguez pridefully exhibiting his new amusements . . . Kathryn Harms is the name . . . Roland Foss fresh from the barber . . . Dick Creedon missing the last car to Cheviot Hills . . . joys of suburban life . . . Kenneth Niles rehearsing between cuts . . . and asking the press for a tip on how a reporter acts . . . a reporter acts only when he has to . . . Kenneth Frogley going Hollywood . . . raising his first hair-suit adornment . . . Marillah Olney now considers a drive to Laurel Canyon uneventful if she fails to crash at least one fireplug, three telephone poles, drive through an open-air market, coast backwards down a hill . . . then drive right up to the front porch of home . . . then find three or four bumpers tangled in her own . . . Ho, hum, it's a dog's life!

NEEDS VOCAL SOLOISTS

KGER, Long Beach, is short of vocal soloists, and Manager Bill Ray is getting ready to give some auditions.

BIG FAN MAIL

Billy Van and Jeanne Cowan are the recipients of over one hundred letters each over Radio Station KFWB. Billy Van toured the RKO Circuit with his own band, and Jeanne has a large following over the waves at KFWB.

PRESENTS BAND

SAN FRANCISCO, May 29.—William H. Bickett presented his Columbia Park Boys' Band in annual concert at Scottish Rite Auditorium this week. Band was founded in 1894 by Bickett and has traveled around the world and to Australia on concert tours.

WILL BROADCAST FROM AIRPLANES

SEATTLE, May 29.—A permanent feature of KOL radio service will be broadcasting from airplanes. KOL is now using a 100-watt airplane set, but will eventually install a transmitting set of 1000 watts. With this much power, engineers anticipate clear projection of voice over a distance of 300 miles.

KOL's first attempt to broadcast from the air was made the day that Washington and California held their crew race. Since then Engineer Paul Grew and his assistants have improved the equipment and tests have been successful.

HAS NEW PLAY

SAN FRANCISCO, May 29.—Within a month Ted Maxwell will have available for production a new play, "Octoroon," a drama of the early South. Maxwell, who is production manager for National Broadcasting Co., handles his own plays in the west, and currently has on the market "Cross-Eyed Parrot," "Hoodlum," and "Cinderella O'Reilly."

SECOND PRODUCTION

SAN FRANCISCO, May 29.—Lucille Gordon last week made her second production at the Community Playhouse, when she presented Piner's "The Second Mrs. Tanqueray" with a cast that included Del Lawrence, Thomas Kelly, Ruth Saville, Shirley Reid, Dana Burns and Miss Gordon herself.

ANN HOFMANN BACK

SAN FRANCISCO, May 29.—After hobbling about on crutches for several weeks as the result of an accident caused while exerting herself in a new dance step, Ann Hofmann has returned to her Market Street studios. At present she is engaged in rehearsing some hundred kiddies for her annual exhibition, which takes place the second week in June at California Hall.

FIRE THREATENS

SAN FRANCISCO, May 29.—The old Wigwam Theatre, now the New Rialto, was threatened by fire last week when an adjoining warehouse, housing settings and props of the theatre, caught fire. Ward Morris, Rialto manager, stopped the show and had the house staff lead the customers into the street. No damage was done to the theatre.

PICTURE REVIEWS

(Continued from Page 4)
the opportunity he has had in other pictures.

Emily Fitzroy overdid in her role, most particularly in a drunk sequence. It wasn't funny, some way. Miss Fitzroy's hard menace is so good it's a shame to waste her in this kind of part.

Claude Gillingwater was very good as a crusty old man, while completing the cast well enough were Anthony Bushell, Leila Hyams, William Austin, Laura Bramley and Wilfred Noy.

Frederick.

CITY PEEVED WHEN NBC PROGRAM LOST

SAN DIEGO, May 29.—This city is up in arms because of the fact that National Broadcasting Company programs have been switched by Earle C. Anthony from KFI to KECA.

KFI, a 5000-watt station, is easily heard in San Diego, and the eastern network programs have for a long time been the favorite fare of local radio fans. Lately, however, Anthony has been switching one program after another to his less powerful station, KECA, which can be heard here only by high-grade sets, and then only under favorable atmospheric conditions.

Considerable feeling has been worked up on the subject, and a local newspaper has fostered a movement to have the NBC offerings released for San Diegans by one of the local stations unless Anthony will agree to switch them back to KFI. The subject has been given much space and large coupons are being published, which readers are asked to sign and turn in to the newspaper, petitioning the NBC to restore service to this city by some manner of means.

It is understood that Anthony, accompanied by A. F. Kales, manager of his two radio stations, is now visiting New York and Washington to discuss the matter with the NBC and the Federal Radio Commission, and either to get 5000-watt power for KECA or to get a license for a new station for San Diego.

SIGN BILTMORE TRIO

The Biltmore Vocal Trio has been signed by KHJ for two programs a week. Owing to their popularity in the East they will be used on programs that originate here for the Columbia network, and will be featured in the "California Melodies" hour.

KNX STAFF WRITER

Hoy Lawler, veteran newspaper man of the east and recent addition to Hollywood, has become a staff writer for KNX. He is specializing on adapting light operas for radio purposes.

RADIO'S PERSONALITY GIRL JEANE COWAN Daily At KFWB

HAVE YOU HEARD BILLY VAN? At KFWB, Hollywood

On the Air Continuously Since 1923

LEM 'N' LAFÉ

"DE TWO DAHK CLOUDS O' JOY"

Management—Chic Arnold—KFRC, San Francisco

VIRGINIA FLOHRI Exclusive KFI Artist

IN APPRECIATION OF Splendid Radio Page

Facts' Echoes From Melody Land

Hot Licks of Music

By JACK B. TENNEY

Loyalty is an admirable quality wherever we find it. Unfortunately that noble friend of man, the dog, seems to possess the largest percentage of it, when we consider the word in its broadest meaning. When we find it in man it is usually adulterated with generous dashes of the personal equation and smacks of the bitters of jealousy. The result leaves a great deal to be desired.

Self-aggrandizement is an essential quality in man. Behind every great deed there probably lurks the subconscious thought of personal superiority. The captain who goes down with his ship evidently meets his death with heroic emotions. Death with honor is considerably easier than life with disgrace for men who have attained any amount of self-respect. At the same time I have never heard of a captain who deliberately scuttled his ship so that he might have the opportunity of sinking with it. Self-aggrandizement does not go quite that far, except in lunatic asylums.

For many years the lack of loyalty in the personnel of orchestras has struck me forcibly. I have seen musicians just out of college knocking their respective orchestral aggregations with all the venom and bitterness one might expect in a member of a competitive organization. And I have seen these same boys in a rage and ready to fight when one spoke slightly of their particular school. They have the proper spirit of loyalty for the flag and the nation, but when it comes to their particular band, you soon get the idea that everyone in it is a dud, with the exception, of course, of their honorable selves.

This lack of loyalty in orchestra personnel is not isolated. It is more general than any of us would care to concede. It is certainly a regrettable affair, to say the least. It has its foundation in the desire to achieve and the reluctance to subjugate the ego. Sublimation of the desire to achieve in the realm of art is a very difficult proposition and the leader's inability to cope with such a situation means the destruction of his aggregation as an orchestral unit.

On occasion I have asked some knocking member of a band why he continues to play with such a terrible orchestra; why he works under such an incompetent leader and with such inferior men. "If my inference happened to be rudely plain it was completely lost. The knocking individual is invariably smug in his convictions and cannot understand that his superiority is only born of his own conceit. If he really was so good, he would without doubt be working elsewhere.

The success of anything, includ-

ing the individual, depends largely upon the success of the whole. A musician will go a great deal farther if he is able to sublimate his ego to include his entire aggregation, instead of getting out the hammer for an anvil chorus in his particular praise by comparison.

"It Happened in Monterey" strikes me as one of the biggest waltz-ballads in years. It looks like another "Spanish Town." (Unavoidable pun, brothers—unavoidable.)

Frank C. Kendall has given new life to the musical features of clubdom in the Southland with six orchestral units, each composed of real musicians and entertainers who know their business. His orchestra at the Hollywood Athletic Club lists the following in the personnel: Frank C. Kendall, conductor and violin; Rollin "Red" Smith, sax and hot songs; George Henkel, sax; William "Bill" Muller, piano, and Lea Lemen, drums and sweet songs.

Kendall's other units are playing at the Riviera Country Club, Surf and Sand Club at Hermosa Beach, Santa Monica Athletic Club, Santa Monica, California Yacht Club and the Glen Arden Club in Glendale.

Mae Atwood and her Hollywood Revue are proving a great attraction at the A. B. W. Club in Mexico, Mexico. Mae is featuring some intricate routines, executed in excellent fashion by the ten line girls. In her rendition of "Sing, You Sinners," Mae stopped the show this week, taking encore after encore. The line is very versatile, each of the girls offering specialties. Marie Maynard, the dancing violinist; Alma Bailey, sob-singer; Pal Marquette and the inimitable Sims Sisters deserve special mention. De Lara and Lolita, dancers, are in their fifth week. Dan Foley, the animated entertainer, interpolates pop numbers. Sadie Halperin booked the show.

It looks as though I am forced to refer Mr. G. Lloydwell and his letter of the 18th, published on page 5 of last week's Inside Facts, to Aunt Bella in Fred Cook's column in the Examiner. Aunt Bella is better equipped to answer Mr. Lloydwell than I am. In the meantime I might remark that I could not make much sense out of our correspondent's letter. One of us is certainly standing on the wrong end. My article was meant to imply that a musical education should be the first requisite for any orchestra conductor; that graceful dancing, acrobatics and graceful flourishes are of secondary importance. It seems that our good friend, Mr. Lloydwell, is more in-

(Continued on Page 13)

Song Leaders

LOS ANGELES

The first five among the ten best remain exactly the same this week as last, with very little change in the rest of the lineup. The song market is generally quiet, awaiting another new big hit. Here is the scoreboard:

1. "It Happened in Monterey"—Feist.
2. "Stein Song"—Radio Music Co.
3. "When the Little Red Roses"—De Sylva, Brown and Henderson.
4. "The Moon Is Low"—Robbins.
5. "Springtime in the Rockies"—Villa Moret.
6. "I'm In the Market For You"—Red Star.
7. "Sweeping the Clouds Away"—Famous.
8. "A Cottage For Sale"—De Sylva, Brown and Henderson.
9. "Dancing With Tears In My Eyes"—Witmark.
10. "Under a Texas Moon"—Remick.

"Any Time's the Time to Fall In Love" is close up, and there is still considerable demand for "When I'm Looking At You," "Sing, You Sinners," and "Sunny Side of the Street."

Recordings

1. "Stein Song"—All recordings.
2. "I'm In the Market For You"—Victor.
3. "The Moon Is Low"—All recordings.
4. "On a Blue and Moonless Night"—Victor.
5. "The Bloom Is On the Sage"—All recordings.
6. "Exactly Like You"—Brunswick (Harry Richman).
7. "Happy Feet"—Columbia.
8. "Springtime in the Rockies"—All recordings.
9. "Song of the Dawn"—All recordings.

SAN FRANCISCO

The ranks of song leadership were entered this week by "I'm In the Market For You," which jumped right up to the front lines. "Stein Song" still the ace. Here are the leaders:

1. "Stein Song"—Radio Music Co.
2. "I'm In the Market For You"—Red Star.
3. "Under a Texas Moon"—Remick.
4. "11:30 Saturday Night"—Sherman, Clay.
5. "It Happened in Monterey"—Feist.
6. "Moon Is Low"—Robbins.
7. "Exactly Like You"—Shapiro, Bernstein.
8. "Lover, Come Back to Me"—Feist.
9. "Blue Is the Night"—Robbins.
10. "When the Little Red Rose"—De Sylva, Brown and Henderson.

NORTHWEST

After a long siege of holding the ace spot in the sheet music sales, "Springtime in the Rockies" started to fall, giving way to "Monterey" and "Moon Is Low," both of which moved up a spot, threatening to crowd out the leader, "The Stein Song." "Cottage For Sale" sprang from no place into prominence. Lineup as follows:

1. "Stein Song"—Radio Music Co.
 2. "It Happened in Monterey," Feist.
 3. "Moon Is Low," Robbins.
 4. "Springtime in the Rockies," Villa Moret.
 5. "Cottage For Sale," De Sylva, Brown & Henderson.
 6. "Woman in the Shoe," Robbins.
 7. "With You," Berlin.
 8. "Rock-a-bye to Sleep in Dixie," Cross.
 9. "Under a Texas Moon," Remick.
 10. "Sing, You Sinners," Famous.
- Crowding close behind the last four are "Should I?" "Carolines" and "Ten Cents a Dance."

SAN FRANCISCO, May 29.—Karan-Dunn Song Co. will soon publish three new tunes, "Angelita," "From Behind the Clouds" and "If We Should Part, Dear."

THREE HITS

"BONITA"
"WHEN THE LONELY DAY IS ENDED"
"IRELAND, MY HOMETOWN"

KARAN-DUNN SONG CO.
Kress Bldg. San Francisco

TO BE PUBLISHERS

Fred Howard and Nat Vincent, vaude and radio artists and known as composers of "I'm Forever Blowing Bubbles," are planning to enter the music publishing business as the result of the success of two of their own new numbers, "The Bloom Is On the Sage" and a new California song.

LIVING MUSIC WEEK GOES OVER NEATLY

SAN FRANCISCO, May 29.—Bringing to a close Living Music Week, thirty-six local stores co-operate done hundred per cent with Local No. 6, A. F. of M. in sponsoring a Living Music Day when San Francisco orchestras offered brief concerts in each of the business establishments.

Living Music Day, the idea of William M. Ringen, Walter A. Weber, Charles H. Messner, Max A. Nelson, William F. Koch and Frank Barnett drew a lot of valuable publicity and propaganda in favor of in-the-flesh entertainment. Each of the stores that had an orchestra concert bought considerable display space in the dailies, most of which had a section publicizing the occasion.

Orchestras that made personal appearances included those of Jay Brower, Max Dolin, Ted Fiorito, Jesse Stafford, Walter J. Rudolph, Mahlon Merrick, Meredith Wilson, Mishel Piastro, Jo Mendel, Art Weidner, Jess Norman, Hern Meyerlich, Harriett French, Kathryn Thompson, Carol Laughner and Phil Harris, Walter King, Tony Balice, Fred Warnke, Josephine Holub, Jack Coakley, Cy Trobbee, Waldemar Lind, Joe Wright, Val Valente, Frank Barnett, Emil Sturmer, John Wharry Lewis, Eddie Harkness, Wilt Gundersen, Ferdinand Stark, Ralph Murray, Larie de Pries, Fred Elvin, Gula Ormay, Joe Livingstone and Walter Krausgrill.

JESSE RECORDING

SAN FRANCISCO, May 29.—Jesse Stafford and his Palace Hotel Orchestra flew to Los Angeles last week, where they recorded Jesse and Gene's own new tune, "Tonight," and on the other side of the wax "Anchors Aweigh." By a new arrangement with Brunswick all that company's future national record releases will be labeled "Jesse Stafford and his Palace Hotel Orchestra."

CASE DISMISSED

SAN FRANCISCO, May 29.—The case in which the Balconades Ballroom accused Barney Poetz of El Patio Ballroom of breaking an agreement was dismissed this week.

IN GOLF TOURNAMENT

SEATTLE, May 29.—A golf tournament being sponsored by local musicians starts June 1. Thirty-five musicians will be entered. Lou Jepson, Bill Arndt, George Kerschner and Blane Boydon have charge of the tournament.

REPRESENTING RED STAR

SAN FRANCISCO, May 29.—Jack Reed is Ambassador Hoteling it this week while he represents the Red Star Music Co., publishers of "I'm In the Market For You" and other tunes.

SAN FRANCISCO, May 29.—Paul E. Crowley, assistant manager of the local Columbia Phonograph Co.'s wholesale house, is currently on a two weeks' vacation.

MEYERS WILL NOT CLOSE VICTOR CLUB

SEATTLE, May 29.—Taking issue with a story that appeared in a recent issue of Inside Facts, Vic Meyers, who is operating the Club Victor here, emphatically denied today that he was closing or intended closing his club, due to recent losses.

According to Meyers, business has been fairly good, with the exception of the past few weeks, and the rumors circulated were without foundation.

Meyers stated that he is investing \$4500 in a garden cafe adjoining the club, and that is scheduled to open June 15.

The leader and his orchestra are playing the sticks Monday nights, with Homer Sweetman, with a collegiate aggregation currently filling the club spot.

GEORGIE DUE BACK

PORTLAND, May 29.—Georgie Stoll returns to the Fox Broadway from Loew's State June 5. This is conceived by local showmen as the opening shot on the part of the Fox theatres to offset the heavy barrage to be turned loose by Public here on the same date.

JACOBS IN N. W.

PORTLAND, May 29.—Bill Jacobs, from the New York office of the Red Star Publishing Company, is in town plugging the catalogue which includes "In the Market For You," "Song of My Heart," and "Just Like In a Story Book." Jacobs is on an extensive tour of the coast in the interests of his firm. He is due to be in Seattle this week.

OFFICE TO CLOSE

The local office of Ager, Yellen and Bornstein is to be closed pending reorganization of the A. Y. & B. company under Ben Bornstein. Ager and Yellen have split as a song-writing team, but Bornstein is to carry on the business affairs of previously produced numbers, and will organize a new publishing firm, with which Yellen is expected to be identified. Date of reopening of the local office is not yet announced.

IN S. F.

SAN FRANCISCO, May 29.—Ed Janis, representing Famous, and Tubby "Lig" Garron, who gets paid weekly by Santley Bros., are in town plugging their respective songs. Garron is now wearing Barrymore collars on his shirts, but still manages to get the plugs.

RUDOLPH N. SCHRAEGER
PREMIER ORGANIST
Chinese Theatre, Hollywood
INDEFINITE

WM. (Billy) KNOX
SOLO ORGANIST
Fox Oakland Theatre

"A LITTLE SMILE"
Words and Music by
GEO. B. L. BRAUN
(A Fox Trot Sensation)
CONCORD PUBLISHING CO.
1179 Market St. San Francisco

SERENADERS OF SEATTLE VIC MEYERS

AND HIS COLUMBIA RECORDING ORCHESTRA
FEATURED AT THE CLUB VICTOR AND REGULAR
RADIO FAVORITES VIA KJR

Great tunes make great orchestras, and, of course, vice versa. That's why the Meyers' ensemble features, so consistently, the numbers—

"BLUE IS THE NIGHT" "THE MOON IS LOW"
"WHEN I'M LOOKING AT YOU"

ROBBINS MUSIC CORP.

799 SEVENTH AVE. NEW YORK CITY

OWEN FALLON

AND HIS

CALIFORNIANS

NOW IN

THIRD YEAR

AT

WILSON'S
BALLROOM

(Formerly Cinderella Roof)

Los Angeles



Playing for the Largest Following of Dance Devotees in
Southern California — Matinees and Nights

Hot Licks

(Continued from Page 12)

terested in grace of conducting than in the rendition of music. To a musician music, after all, comes first and salesmanship afterwards. At the same time I have always emphasized the importance of the latter and Mr. Lloydwell is sufficient evidence of the necessity of showmanship.

The reason many musicians are out of work at present is a bit more complex than Mr. Lloydwell implies. He fails to consider that mechanical music is made by musicians and that he usually only hears the distorted sounds and is not even favored by the awkward gestures of a shadowy conductor who, alas, put more years into a difficult art than he did into elocution.

As for being smart—why, Mr. Lloydwell! If a musician is smart he wouldn't be a musician—and that is a paradox that probably only a musician will understand. A musician is an artist—and the public is fickle—and susceptible. We send you to war, Mr. Lloydwell, we make you happy or we make you sad. We bring your tears or we make you tender. You can only dance when we play, and we take you as close to heaven as you'll probably ever get. Please pardon us if we fail to throw in an optical symphony. (I might add that this is written as I hang by my heels.)

* * *

The band will now go into a buck dance.

HAS DEL MONTE HOUR

Benny Berman, representing the firm of DeSylva, Brown and Henderson, is responsible for the Del Monte hour broadcast over Warner Bros. KFWB.

THREE INDES AT U.

Three indes are shooting or finishing up production at Universal currently. Richard Talmadge is finishing; Ken Duncan is making a two-reel western, and Nathan, Hahn and Fairbanks are shooting a one reel novelty, "Strange As It May Seem."

TO START TWO

Larry Darmour is shooting his Dane-Arthur series fast, as Karl Dane has to be thorough on schedule to do work in a feature for M-G-M. The third of the series, "Dumbbells in Derbies," was finished last week, and the next, "London Dry," is due to start next week. Louis R. Foster is directing. A Mickey McGuire is also due to start next week, under Al Herman's direction.

PAR STARTING THREE

Three pictures are due to start at Paramount next week. They are Maurice Chevalier in "The Little Cafe," with Ludwig Berger directing; "The Spoilers," with Gary Cooper playing the role originally destined for George Bancroft, and with Edwin Carewe directing; and "The Better Wife," with Dorothy Arzner directing. "The Little Cafe" and "The Spoilers" will both use a lot of extras.

SIGNED BY RADIO

Lilyan Tashman and Louise Fazenda have been signed by Radio Pictures for parts in "Leathernecking," which Eddie Kline will direct. It will start in two or three weeks.

REHEARSING NEXT

"Half Shot at Sunrise," next Woolsey-Wheeler picture, went into rehearsal at the RKO Studios this week, with shooting probably starting late next week or early the following week. Paul Sloane is directing.

TO PLAY AT PARK

PORTLAND, May 29.—A second million dollar beach resort located at Lotus Island, to be called Lotus Beach, is rapidly nearing the point of completion and is expected to open the middle of next month. Frank Kenin, brother of Herman Kenin and former pianist with the latter, will take his twelve boys into the amusement resort dance pavilion.

U. STARTS ONE

Shooting on "Outside the Law" started at Universal last Monday.

FILM NOT SCRAPPED

Stories printed that Mary Pickford has abandoned her current picture, "Forever Yours," were indignantly denied at U. A. this week. It was stated that Mary had merely postponed production for a couple of weeks for new sets, added sequences and some re-writing. Shooting on the picture, originally taken from "Secrets," will be resumed about June 16, and the finish date is now set as July 3.

JUNIOR DUE BACK

Carl Laemmle, junior, was due back this week from a series of conferences in the East on Universal's plans. Laemmle, senior, remains in New York. Accompanying junior are John Wray and Jerry Horwin, the latter in charge of U.'s reading department.

TO JOIN ART

Mrs. Art Schwartz left this week to join her husband at Vancouver. Art says the ber is fine up there.

SAM COHN MOVES

Sam W. B. Cohn, publicity and advertising man, has removed his offices from the Taft building to larger quarters at the Hollywood Roosevelt Hotel.

HOFFMAN LEAVES FOR EAST ON BUSINESS

M. H. Hoffman, of the Liberty Productions Co., Ltd., left for New York this week for preparations for the picture producing schedule which the company will launch late this summer or early in the fall. The company already has the following plays or stories for production: "Mother's Millions," "East of Asia," "Thou Shalt Not Squal," "The Ape," "East Lynce," "In Oklahoma," "Everybody's Girl," "The Midnight Alarm," "The Worst Woman in Paris," "Dancing Fathers," "Body, Soul and Dress," "Red Kisses," "Davy Jones' Locker," and "The Romantic Scoundrel."

The organization is sponsoring a wide screen lens, which will have only a nominal cost for the exhibitor, perhaps \$100 a year or so. Thus only expense will be the wide screen itself. Standard film will be used, and projection can be adjusted to the size of the screen. All the product will be made for either wide or standard projection.

AT FOWLER STUDIOS

Rex Whitted, who was connected with West Coast for the past three years, is now affiliated with the Fowler Studios, and is assisting Jack Laughlin, who is directing a number of shorts at this studio.

FAMOUS PARTNERS

Kitty Phelps, who has been connected with the Lyons and Lyons office for the past six months, and who is responsible for a lot of big picture names, was a dancing partner of the late Valentino, and also danced with Vernon Castle.

CLOSES COFFEE DAN'S

A. A. Butterworth, owner of Coffee Dan's, closed the spot Saturday night, due, he said, to inability to renew the lease on favorable terms. He sent out a meeting notice to creditors for a meeting last Monday, to discuss liquidation of outstanding indebtedness. Butterworth's notice stated that "our inability to renew the lease, on favorable terms, at the present location, compels us to close the business for the time being."

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Vaudeville and Presentations

MILLION DOLLAR LOS ANGELES (Reviewed May 22)

Only five of the six acts billed appeared at the supper show, and of these the most popular with the audience was the violin concert of Reyes in No. 4. She offered a well-chosen program of three classical numbers, supported by a piano solo by her accompanist, a gifted pianist, and scored very heavily.

McDonnell and Moore, Indian club-tossing act, opened, and Zimmerman and Granville, yodellers, deuced.

Roy Irving, eccentric hooper, registered almost as heavily as Reyes. He opened with a dumb show of singing "I Can't Give You Anything But Love," then went into a dance he called "Crazy Elbows." After that he staged a request gag and did bits of black bottom, taps and snake. Then he offered a shuffle dance that brought him a big hand, and a call back for a little speech.

Smaroff's Steppers closed. Six very young girls opened the act with a jungle dance, another girl joining for spot feature. It moved fast, and with drumming up from the orchestra brought good returns. A pair of girls dueted, then the line came back, four as Indians and two as harem girls, with an acro dancer in featured spot. Then followed an esthetic interpretation of "Poet and Peasant," which introduced a pair of girls in a clogging sword duel, finishing with a tamborine ensemble. It gained approval, just missing the big click on account of being a little too high class for this audience.

Screen offering was William Powell in "The Benson Murder Case" (Paramount).

Yeates.

RKO THEATRE LOS ANGELES (Reviewed May 22)

Weaver Brothers and Elviry, plus a lineup of "Home Folks," shook this house from foundation to rafters with a lot of new material and some old, all delivered with a degree of showmanship that made the act a classic. The result was panic.

It is the first time the original trio has appeared here with a supporting company, and in this day of rural vogue and comedy demand they scored home runs with every number.

The act opened with Abner introducing Cicero, the latter pulling his ever-popular hick flirting hoke. They played numbers on their home-made contraptions—hay rake fiddle and callopie, jew's harp, toy balloon and washboard, and then with their quaint Arkansas jazz band. Cicero coaxed harmony out of a saw, introduced as a new achievement, and then produced a piccolo tone. This scored heavily, Cicero's hoke bringing many laughs.

Elviry came on with her usual business of scolding the audience, then they brought on some of the home folks, five hick cousins and neevies, who gathered themselves with the two Weavers into a rural band, with specialties. Some of these boys are liable to be picked up by the studios for sound effects.

Elviry then brought on six more of her kind, starched dresses, leg-o'-mutton sleeves and all, for a dance routine that was a scream, using such numbers as "When You Were a Tulip," "Little Brown Jug" and "Pony Boy." Another cousin then turned up and offered a song and dance that scored almost as big. Then Elviry played a portable organ while the whole line, boys and

girls, stepped another routine, followed by a parade of hicks, kids, babies and the family dog, sending the house into hysterics.

There was a solo and quartette on "Will You Love Me in December?" another cousin with harmonica, and then a barn dance, full stage, with the entire company.

The act closed here with the audience too exhausted to applaud further.

Two other acts preceded the headliners. Heras and Wallace opened as backyard tenement serenaders with guitar and mandolin, then went into comedy ally-oop, working in some good straight tricks and building up for what looked like a sensational strong-man feat that turned out to be a gag, winning a big payoff.

In the duce spot were Orville Stamm and Billie De Vane, supported by Willa, Loretta and Jessie Petrie. The act opened with the four girls harmonizing on "Hello, Baby," Stamm joining them for some hoofing and an acro number. Some posing was worked in while one of the girls sang "Pagan Love Song," then the Petrie girls offered "Sailing On a Sunbeam." Stamm came back in pirate costume, scoring a lot of laughs with a trick moustache, then gave way to the four girls, also in pirate get-up, who stepped the hornpipe. Stamm came back to do a dramatic adagio with Billie, and carried all four girls off. Next, Stamm and Billie offered some lessons in physical culture, worked in the eugenic baby gag, closing with Stamm in a strong-man act, holding up a piano and the four girls while he sang a song. The act sold for good returns.

Screen offering was "Rich People" (Pathe), with Constance Bennett. Vaude was reduced to three-a-day for the Weaver engagement.

Yeates.

HIPPODROME THEATRE LOS ANGELES (Reviewed May 21)

Martel and West, man and woman, opened in full with man as clown, woman straight; man doing knockabout comedy acrobatic tricks with chairs and table, with woman helping. They both did some comedy juggling. For finish man on table, blindfolded, jumped to loop and caught self by toes. Nice opening act.

Coley was next. Young man, neat appearance with songs and dance. After which he did two more tap routines. Did not do much, but was fair.

Dobie and Lou, two men, one straight with uke, other trying to do comedy, offered four double numbers, all meant to be comedy. Not much of an act.

Luella Davis, a large woman with nice appearance, sang four different songs, with no talk. Fair results.

King and Falk came next with a good line of comedy talk. Man put over a good comedy song with uke, then offered a few dances of different people walking through life. Lady back in change and put over good songs and eccentric dance. Man in comedy change to misfit, sang song, while lady entered in another change and both did comedy knockabout. Comedy dance for finish. Good act.

Three Hot Shots, three colored boys of equal size, made a nice appearance in white satin blouses and black satin pants with colored sashes. All entered and put lots of pep in their first dance. Then two boys did a single tap, while other sang and danced. For finish all did single routine or different

steps, then all together for finish. Good fast act.

Picture was "Wise Girls."

Bob.

RKO ORPHEUM SEATTLE (Reviewed May 25)

One of the best shows this house has presented in weeks was opened by Ann Pritchard and her Five Boy Friends. Miss Pritchard presented her songs vivaciously and lent class to the act, but it was for her five boys to put over the dance. These boys work very well together, not only in dancing but in short comedy turns. They were very well received.

Although Zelda Santley was not the headliner, she could have been just that in any show. Her impersonations of Eddie Cantor, Fannie Brice, Ted Lewis, Helen Kane, Maurice Chevalier and Helen Morgan were worth the price of admission. Miss Santley is a star in her own name and the way she puts over her impersonations would do credit to any big Broadway luminary.

Next spot on the bill found Eddie Nelson introducing his familiar stuff by getting into trouble with a traffic cop. He went over strong, and he received a nice hand.

Closing the bill, the St. Claire Sisters and O'Day presented a clever cycling act. The sisters were very nifty acrobatic dancers and received a response from the customers. O'Day, a clever cyclist, kept the audience in laughter when he went through his paces.

Roy.

RKO GOLDEN GATE SAN FRANCISCO (Reviewed May 23)

Instead of the usual four acts this unit had three with Henry Santrey and his band using the time ordinarily allotted to two turns. Santrey's band with a bag of tricks that had everything from soup to nuts gave added flash to the bill, while the comedy of Ryan and Noblette and the roping and whip cracking of The Dakotas rounded out a good vaude show.

Show opened with The Dakotas in a routine of roping and whip cracking that featured cute Chic Kennedy, who also sang. Turn is fast moving, nicely dressed and well staged and landed for full value. After working full stage the mixed trio dropped to one in an afterpiece where they pulled a few gags and did more whip work.

Ryan and Noblette, back in the old home town, had some plenty funny stuff where the clever comedienne had a lot of opportunity to display her mugging and reading ability. She was ably foiled by Ryan, who sang as well as supported his running mate.

Santrey and band had a musical parade that is plenty hard to equal. Act was built in two sections, the first featuring a nimble fingered guitarist who did "The Rosary" and "Paradise Lost," the last of which Santrey sang. A toe dancer, an able quartet and other features completed this part. Second half was a minstrel show with the Castle Bros. hoofing, Harvey Bell singing in a high voice, and Ryan and Noblette on again for some clowning. Through it all worked Santrey, presenting a class appearance and displaying ability and intimate knowledge of music. The band's personnel is made up of nice appearing chaps who are aces when it comes to versatility—who can sing, dance, double on a flock of instruments—and it has a leader who knows what it's all about.

Before the stage show Claude Sweeten and his RKOLians had an overture of pop tunes that was nicely presented and clicked for full returns. Picture was "Spring Is Here." Santrey received top billing over everything, including the flicker. Business good.

Hal.

GRAUMAN'S CHINESE HOLLYWOOD (Reviewed May 27)

On the premiere night, the thing that impressed us most was not in the theatre; we were amazed by the turnout of the greatest throngs we have seen here in Hollywood, to pay homage to the greatest character in the production field

of show business, the beloved Sid Grauman. It was like a Lindy reception. The police were unable to cope with the situation, the state soldiers were like tin soldiers. It took us 45 minutes to come from Vine and Hollywood to the Chinese Theatre. It was just too big a job for the police, and they were panicky.

There was big expectation awaiting the return of Grauman to the production field, and inside the house it was a toss-up what the people wanted to see most; but during the prologue you could easily see that this audience waited nervously for that \$4,000,000 spectacular air feature of Howard Hughes, "Hell's Angels."

The prologue started at 9:45 p. m. which alone made one nervous, and then Harry Green, comedian, stepped out, said a few words, and introduced Frank Fay, who also said a few words, and then introduced Air Pilot Capt. Roscoe Turner who just came from N. Y., having left Monday the 26th, and breaking the cross-country record of flying.

The prologue started off with a smash hit, "The Abbott Dancers." This should have been next-to-closing, and probably will be before another show. Then a comedy operette quintette for no good reason, and then a full stage set, entitled "A Garden Wall," with the Rasch Girls, which was pretty, and The Mosconi Brothers followed with their whirlwind dance, and finished to great applause. Fortunello and Cirillino slowed the show up at this spot, and it is a good thing Mitchell & Durant were to follow, because they were show stoppers, and the audience loved their knock-about comedy.

The "Jungle," a marvelously painted and lit scene—and you could see Geo. Ormiston's directorial genius in this—started off great with Jaques Cartier as a jungle dancer. But there was still nothing outstanding in the Rasch girls' work; what we missed was a real ballet, which is Mme. Rasch's forte. Then something must have gone amiss with the big finale, because it was never shown, and it seemed like a dinner without the demi-tasse, and the audience felt this lack of "Grauman" punch; but it was a great piece of showmanship, to go right into the film without a stop,

because the round of applause which greeted the film was very long.

Bud Murray.

LOEW'S STATE LOS ANGELES (Reviewed May 22)

Speaking of dancing, this F. and M. "Romance" Idea had it. To begin with the line was one of the best seen at this house in many and many a day, doing some routines in unison that would have done credit to themselves as solos. And working before the line were some steppers that just naturally were offerings that went solid and big. It was a gala week for the patrons who like the educated feet.

Patsy Darling, cute and able, started things off with a bang by tapping her way to big returns, all of it deserved and sure to come. The Idea continued with a kid of some 14 or 15 years of age giving an imitation of Al Jolson. The Mammy stuff went with its usual aplomb, and after an encore came back to do the chorus over again for the pleased customers.

Bert Clay followed, and his song brought on a line of boys and girls who did unison and solo stuff that wowed 'em. The Bricktops, three boys, did some tapping out front of the line, and it banged the customers right between the eyes for a payoff. The line also did some singing and fast stepping on the Collegiate theme, new angles, and it paid the dividends, the fast synchronized tapping bringing them off to a big hand.

Dale and Richards stepped out with some fast, difficult and novel tapping that was great, and so rated by the spectators.

A comedy team came on next, Seymour and Cornob, the latter being made up as an old vet type. They had a fresh line of gags that kept the house merry, and some music on banjo, musical saw, guitar of unusual make and a ditto horn. They finished off with a mouth organ number by Seymour for Cornob to dance, and the shuffle steps and general nifty trend of the act carried them off to a brace of bows for the pleased audience.

A nautical number, with Bert (Continued on Page 15)

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Presentations

(Continued from Page 14)
Clay doing his stuff, brought on another unusual and neat dance idea. The line was in half white and half blue suits, and the colors were used to an advantage which the half-and-half seldom achieves.

Castleton and Mack, two boys, then started out with the interrupted song stuff, but from then went into a line all their own. They did some challenge stuff which absolutely knocked 'em dead, had comedy slow motion strong man stuff on tap for a mighty hand, and finished up with soft shoe dancing that spelled a payoff.

Mack Bissett furnished the dancers for this idea, billing them as the 20th Century Steppers, and that's modest considering the talent that Bissett had to offer and the way he had routinized his steppers.

Feature picture was Fox's "Born Reckless," with Edmund Lowe. F. A. H.

PORTLAND THEATRE PORTLAND (Reviewed May 25)

Phil Lampkin may have learned his flats and sharps in the m. c. school on this coast, but since his sojourn east and his subsequent return here, he most certainly has plenty more to offer.

Together with a group of boys, who are termed his "Paramounters," Lampkin, whom someone has tacked on the appellation "Happy," has the town to himself in his chosen profession.

His offering this week, running time eighteen minutes, opened with a group of old "moonlight" melodies, which included such old standards as "Moonlight on the Ganges," "Pale Moon," and "Under a Texas Moon." His two fiddlers are mighty sweet with their "Moon Is Low" specialty, while a sax trio stood out in a hot chorus of "Carolina Moon."

Interpolated with the opening musical offering, a local soprano, Elsa Trautner, landed nicely with "Pale Moon," while Sunny Day did a neat ballet offering to the tune of "Moonlight on the Danube." The boys closed their first bit with a chorus of "Moonlight and Roses."

Jean Dahlgren, Al Phillips, Scot Hoskins, together with Phil, next offered "That Man From the South," vocalizing their various bits interwoven with the musical offering. This one contrasting from the opening number, was nicely set in and put over in great style.

The closing bit utilized the popular number "I Want to be Loved By You," done in original, Irish, Japanese, South Portland, the latter good for laughs as this is the Hebe section, topping it off with a noisy Chicago rendition.

Lampkin has come up fast, and deserves the heavy billing, spread all over town; the boy has a little of everything, and a load of showmanship that has set him in very solid here for a lengthy run. Has a clever bunch of boys who more than hold their own with their music, comedy and vocalizing.

Jean.

RKO ORPHEUM SAN FRANCISCO (Reviewed May 20)

Holding down the in-the-flesh part of the Orph's entertainment is Jack Sprigg and RKOians, and Buss McClelland, RKOorganist, both of whom offer a pleasing brand of popular stuff. After viewing a lengthy picture such as Universal's "Captain of the Guard," currently flicking it here, it pleases the customers when it can get a load of

the flesh-and-blood music, and when the music is as good as is Sprigg's and McClelland's there's all the more reason for the ticket buyers to like it.

Sprigg has m. c'd in some of the east's larger houses, but this is his first crack at the orchestra-conducting job in the west. He's a nice-appearing chap with a good personality and this, coupled with an evident knowledge of music and directing, stand him in good stead. For the current offering Sprigg announced a new arrangement on "Trees," in which he joined Frank Curry and Harry Vanella to make up a muted trumpet trio for an effective specialty. With the house lights darkened a side spot picked up the leader in a short solo that got good returns. Entire number was nicely arranged and presented and clicked for full returns.

As second unit of the musical program Buss McClelland, at the Robert Morton organ, did a group of old and new tunes, using parodies on slides and revealing an excellent organ technique. After the medley of tunes closed with "Funny, Dear, What Love Can Do," and took a nice hand.

Hal.

PARAMOUNT SEATTLE (Reviewed May 23)

A full house at the Seattle Paramount sat with an air of expectancy to see what the new m. c., Paul Spor, had to offer.

That is quite a handicap to work under, but the audience seemed well pleased, for Spor lived up to his billing and certainly showed a great deal of pep, versatility and musicianship.

He opened with an arrangement of "Louise," closing with the "Maine Stein Song," the audience responding with heavy applause. With a few more rehearsals the boys in the pit will soon be working more harmoniously with their new leader, and the Seattle audiences can look forward to plenty of good entertainment.

Stanleigh Malotte, at the organ, presented a novelty in the form of an illustrated comedy song to good returns.

Eddie Magill came in for his share of applause, singing "More Than You Know," and Bee McNamee, offering "If He Cared," and Yvette and her girls presenting "Puttin' On the Ritz," also were in for the audience's appreciation.

The picture was "Song of the Flame."

Madge.

FOX SAN FRANCISCO (Reviewed May 24)

One of the best "Ideas" Fanchon and Marco have put out in some weeks is this "Goodfellows," built along lines that at times are similar to comic opera. Show opened with the Goodfellows, male chorus of 18, on stage before a very nice exterior setting doing a regulation opening number and then singing "Stein Song" with Bud Averill doing the lead. Very good. Helen Burke in fast, excellent tapping without music, scored heavily.

Then Lucille Page, beautifully gowned, went through a routine of kicks and splits that were exceptionally well done and revealed a very fine technique. The M-G-M Four—Averill, Everson, Head and Arbee—did a comedy tune and then a medley of nursery rhymes set to music, all done in excellent harmony, and to heavy response. Entire group off stage leaving it to Bud Harrison and Peenie Elmo, who shot craps and dialogued their way to just about the heaviest comedy returns this house has yet seen.

Goodfellows, on stage again, did "March of the Grenadiers," nicely arranged by Lucky Wilbur, and with Lucille Page as the inspec-

Fanchon and Marco Route List of "Ideas"

Following is the Fanchon and Marco Ideas route schedule, with the opening dates, all of the current month, in parentheses beside the name of the town:

PASADENA (29)
Colorado Theatre
"Aerial" Idea
Jerome Mann Aerial Girls
LOS ANGELES (29)
Loew's State
"Twins" Idea
Stroud Twins Featured
And the Twins: Elga, Clute, Kane, Falls, Malthy, Holly, Electric Twins
SAN DIEGO (29)
Fox Theatre
"Romance" Idea
Castleton & Mack Bissett Dancers
Robert Cloy Helen Petch
HOLLYWOOD (29)
Egyptian Theatre
"Brunettes" Idea
McDonald & Dean Chirot & Mercado
Ali Ben Hassan's Bluestreaks
Hirsch-Arnold Dancers

ST. LOUIS, MO. (30)
Fox Theatre
"Skirts" Idea
Neal Castagnoli Ruth Silver
Julia Curtiss Up in the Air Girls
CHICAGO (30)
Ooston Theatre
"Marble" Idea
The Harris Trio Roy Smoot
Florella & Charlie Al and Jack Hand
Georgene and Henry Francis
Hector and His Gang
MILWAUKEE, WIS. (30)
Wisconsin Theatre
"Sunshine" Idea
Bailey & Barnum Richard Wally
Vince Silk Mary Lou
Arlene Langan and Norman Selby
DETROIT, MICH. (30)
Fox Theatre
"Trees" Idea
Terrell & Hanley Naylor's Birds
Ted Keland & Christel Levine
Maris & Ted Pavcett & Thurston
Esther Campbell

THE INTERNATIONAL UNIQUE COMIC CHAZ CHASE

LONG BEACH (30-1)
Fox West Coast Theatre
"Smiles" Idea
Three Slate Brothers
Walter Bradbury Dorothy Neville
Lamberti
FRESNO (29-31)
Wilson Theatre
"City Service" Idea
Shapiro and O'Malley Laddie LaMonte
DeQuincy and Stanley Seb Meza
George Jager Frank Sterling
SAN JOSE, CALIF. (1-4)
California Theatre
"City Service" Idea
Shapiro & O'Malley co-featured with
Seb Meza Laddie LaMonte
George Jager Frank Sterling
Sunkist Ballet
SAN FRANCISCO (30)
Fox Theatre
"Box of Candy" Idea
Jones & Hull Frank Hamilton
Reeves & Leu Marie, Lucy and Irene
OAKLAND (30)
Fox Theatre
"Goodfellows" Idea
Lucille Page Bud Averill Helen Burke
18 Good Fellows Harrison and Elmo
SALEM, ORE. (31-1)
Elmore Theatre
"Milky Way" Idea
Vernon Stiles Noree
Stone & Lee Bert Faye
Steve Moroni

WORCHESTER, MASS. (31)
Palace Theatre
"Manila Bound" Idea
Lloyd & Brice Romero Family
Stella Royal Samuel Pedrasa
SPRINGFIELD, MAS. (31)
Palace Theatre
"Overtures" Idea
Edison & Gregory Tots Novelle
Jack Goldie Huff & Huff
Helen Hills Louise Manning
HARTFORD, CONN. (31)
Capitol Theatre
"Desert" Idea
Ed and Morton Beck Muriel Stryker
Crosley and Violet Carla Torney Girls
NEW HAVEN, CONN. (31)
Palace Theatre
"International" Idea
Markell & Faun Federico Flores
Mignon Laird Billy Carr
Osaka Boys
BRIDGEPORT, CONN. (31)
Palace Theatre
"Ivory" Idea
Four High Hatters Hy Meyer
Betty Lou Webb Will Aubrey
Peggy Caras
WATERBURY, CONN. (1-3)
Palace Theatre
"Hot Dominos" Idea
Lee Klicks Paul Mall
Hart, Whitestone, Polly Libonati

Talk of Fanchon and Marco's "CITY SERVICE" Idea SEB MEZA

PORTLAND, ORE. (29)
Broadway Theatre
"Bells and Bells" Idea
Eddie Hill Eva Thornton
Dunbar's Bell Ringers Tommy Harris
Frances, Ted and Byron Lovetta
SEATTLE, WASH. (29)
Fifth Avenue Theatre
"Miniatures" Idea
Featuring Singer's Midgits
SPOKANE, WASH. (30)
Post Street Theatre
"Gyp Gyp Gypsy" Idea
Chas Chase George Price
Frank Evers and Greta Jose Gonzales
Jack Vlasin and Nita Lorraine
Jeanne Alexandria
GREAT FALLS, MONT. (31-1)
Grand Theatre
"Changes" Idea
Doc Baker Eva Mandell Muriel Gardner
Art Hadley Dave Le Winter
MISSOULA, MONT. (3-4)
Wilma Theatre
"Changes" Idea
Same Cast as Above
BUTTE, MONT. (29-1)
Fox Theatre
"Corral" Idea
Maurice & Vincent Frank Duo
The Royal Samoans La Petite Marie
DENVER, COLO. (29)
Taber Grand
"Broadway Venues" Idea
Mel Klee and 16 New York Beauty
Winners
Aerial Bartlett Wells & Winthrop
Freda Sullivan

BROOKLYN, N. Y. (30)
Fox Theatre
"Uniforms" Idea
Armand & Perez Ruth Hamilton
Sylvia Shore and Helen Moore
Joy Brothers Hunter and Perolval
PHILADELPHIA, PA. (30)
Fox Theatre
"Carnival Russe" Idea
Countess Sonia Alex Sherer Bekell
Russian Sunrise Trio
Sam Linfield Co.
WASHINGTON, D. C. (31)
Fox Theatre
"Let's Pretend" Idea
Tillyou & Rogers Florence Forman
Ed Cheney Jimmy Hadras
George Green Rita Lane
ATLANTA, GA. (2)
Fox Theatre
"Black and Gold" Idea
Four Kemmys Arnold Grazer
Maxine Hamilton Lee Wilnot
MIAMI, OKLA. (28-29)
Majestic Theatre
"Idea In Green"
Born & Lawrence Moran & Weston
Franklyn Record Doris Neirly
Way Watts & Arminda
OKLAHOMA CITY (2-5)
Orpheum Theatre
"Idea In Green"
(Same Cast as Above)

ARMANDA CHIROT and MERCADO JOSE F. and M. "BRUNETTES" IDEA

tress. Colorful. With the stage back to one, Miss Page came on for a sensational acrobatic dance that featured a complete backward revolution of the leg. Musical accompaniment was "Ain't Misbehavin'" and we've got to mention the hot trumpet part in it that George Wendt played.

The "Idea" was broken into here when Walt Roegner introduced Nils Asther, in for a week of personal appearances. The Swede picture player came into the orchestra pit where Roegner asked him a few question and he admitted he was plenty nervous. That's all there was to it. The ticket buyers reated him nicely.

Back to the stage again, the Goodfellows chanted "Song of the Dawn," a colorfully presented fea-

ture number that gave the excellent group, headed by Averill, lots of opportunity to display excellent voices. Finale was very pretty.

Preceding the stage show Roegner and his concert orchestra presented another of the weekly symphonic poems, this a medley of the operas "Carmen," "Pagliacci," "Aida," and "Faust," fashioned together by a very fine arrangement. "Pagliacci" had a recording, probably that of Caruso's, to build it up vocally. As a second interlude Roegner and men played "When the Sun Goes Down" with Joaquin Garay singing the chorus. Has nice voice but not much audible to the loges.

Picture was Marion Davies in "The Floradora Girl."

Book.

FIFTH AVENUE SEATTLE

Jackie Souders and his band opened the "Gyp-Gyp-Gypsy Idea" with the offering of the "Raymond Overture," in a very creditable manner, earning a nice hand. The curtain rose upon a very colorful gypsy camp. Jack Ulas-kin and Anita Lorraine presented a very clever acrobatic dance.

Jeanne Alexandra sang "Just Like a Gypsy." She is one of the best female singers that has shown here for some time.

Following a "Punch and Judy" show, the camp went Spanish and staged a bullfight, with Jack Gonzales and a couple of well-trained dogs playing "bull."

The high spot of the program was that ever-popular comedian, Chaz Chase, eating everything from matches to nearly devouring a whole violin. He also led the band with energetic results. He presented his usual portrayal of the old-fashioned washtub bath and this received many good laughs from the customers.

THE INCOMPARABLE

ST. JOHN

TWINS

FEATURED

in

"TWINS" Idea

at

Boulevard Theatre

LOS ANGELES

THIS WEEK

OUR SINCERE APPRECIATION

TO

FANCHON

AND

MARCO

AL MITCHELL

Now M. C.ing
PARAMOUNT THEATRE
San Francisco

JACK and VIRGINIA BELL-THAZER

Now—Fox El Capitán, San Francisco
Next Week—Fox California, San Jose; Next Week—Fox Wilson, Fresno

HERAS & WALLACE

R-K-O CIRCUIT

WEAVERS BROS. UNIT

AN EXPOSITION OF SUPER-SHOWMANSHIP

READ
WHAT
THEY
WRITE



READ
WHAT
THEY
SAY

NEW YORK "TIMES"

SANTREY'S MUSICIANS PLAY, SING AND DANCE

His "Soldiers of Fortune" a Feature of Palace Bill—Ted Healy and Band Continue Hilarity

"Henry Santrey's 'Soldiers of Fortune'—a prolix way of saying that Mr. Santrey has an orchestra—are the foremost importation on this week's new bill at the Palace."

HENRY SANTREY

COMMANDING HIS "SOLDIERS OF FORTUNE"

WITH

TIM RYAN and IRENE NOBLETTE

COMMENDED UNANIMOUSLY BY THE NEW YORK DAILIES

WHAT
PRAISE!



NEW YORK "EVENING POST"

"One of the most imaginative acts seen at the big vaudeville house this season is produced by Henry Santrey, the bandmaster. His 'Soldiers of Fortune,' as well as proving themselves capable musicians, blend perfectly with Santrey's ideas of presenting a tragic Broadway episode, a Hallelujah scene in a night club, a revival of the old minstrel days and a dance fantasy. Santrey makes splendid use of the lighting facilities of the theatre, something which too few acts in vaudeville do. And the leader sings, acts and introduces his performers in a manner that well lives up to his name as the 'Supershowman of Vaudeville.'"

WHAT
NOTICES!



Direction JACK CURTIS

NEW YORK "AMERICAN"

"At the Palace Theatre it is called vaudeville. Some producers organize the same sort of thing and call it a revue and charge higher prices."

"And look at this present Palace bill and you see it is more than mere vaudeville acts just thrown together. For there are Henry Santrey's 'Soldiers of Fortune' for melody and novelty. 'The 'Soldiers of Fortune' offer just about everything."

NEW YORK "HERALD-TRIBUNE"

"Interesting feature on the new bill is the offering of Henry Santrey and his orchestra, the 'Soldiers of Fortune.' This act, with its singing and dancing and a bit by Mr. Santrey, who reverts to the dramatic for a few moments and tells of the influences of 'The Great White Way,' is a revue."

NEW YORK "EVENING GRAPHIC"

"Henry Santrey's 'Soldiers of Fortune' and Ted Healy share the honors at the Palace this week, topping a bill which features music, dancing and comedy."

"Santrey's band gave a splendid performance which did not lag at any time."

NEW YORK "WORLD"

"Henry Santrey presents his orchestra, a group of frail and exquisite young men who on the program bear the rough appellation, 'Soldiers of Fortune.' They don't have to fight, however, and confining their efforts to their playing, singing and dancing, they are excellent entertainers."

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